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BY LEE LAURIE

A GREAT EXHIBITION OF AMERICAN SCULPTURE¹

BY ROYAL CORTISSOZ

THERE ARE two points of view from which the observer may profitably survey the voluminous exhibition organized by the National Sculpture Society at the Hispanic Museum. . . . The collection of nearly eight hundred pieces is representative of contemporaneous work, and it would be interesting enough to go through the mass looking for the good things, as upon any other occasion. But this happens to be an unusual occasion. In the buildings of the

Hispanic and Numismatic societies and the Academy and in the surrounding grounds such a display of the subject has been made as our sculptors have sighed for, one enjoying every possible advantage of space, light and air. In rising to their opportunity these artists make a positively historical demonstration, and inevitably one turns to the historical point of view, traversing the exhibition with a keen eye for objects of salient merit, but relating them all to the broad

¹ This exhibition, displayed both indoors and out of doors, opened (in New York, 156th Street and Broadway) April 12, and will continue until August, 1923.

This article originally appeared in the *New York Tribune*, of which for years Mr. Cortissoz has been art critic. Because of its excellence and rare critical balance, permission was sought and obtained both of the author and the *Tribune* to reprint it in the *AMERICAN MAGAZINE OF ART*.—THE EDITOR.



ENTRANCE TO PLAISANCE AND GARDEN

development of American sculpture. When-
ever there is talk about a huge salon in this
country the question is raised as to what
justification there might be for it. Here we
have an answer so far as plastic art is
concerned.

There lies upon the surface perhaps the
most delightful testimony that the sculptors
could give to their fidelity to a sound tradi-
tion, the testimony of an adequate technique.
That indispensable element in art has been
with us for a long time—longer than is
generally realized. When Houdon came
over here to portray Washington he struck a
note exactly in harmony with the temper of
our eighteenth century world. He was an
Academician with a strong infusion of genius.
Our earlier sculptors, it is true, were Acade-
micians without the genius. It is no use
trying to fling any glamour about the figures
of those pioneers who set the pace for us in
their Roman and Florentine studios. But at
least the pace they set was an honorable one.
It demanded a certain technical rectitude,
and we have gone on in that path ever since.
The test was to come, of course, in the

matter of personality, which is the very life
blood of sculpture. It was met when men
like Ward, Saint-Gaudens and Warner arose.
They did more than fill out the old academic
formula; they spoke each in his own idiom.
Their individual gifts were obviously not to
be transmitted; that was in the nature of
things. But a standard of good workman-
ship they could and did establish. On the
whole, the character of the present exhibi-
tion may be said to take its point of depar-
ture from the ideal fixed here in the '70s and
'80s, the ideal which discarded the academy
and sought to energize American sculpture
through contact with the most modern
French methods.

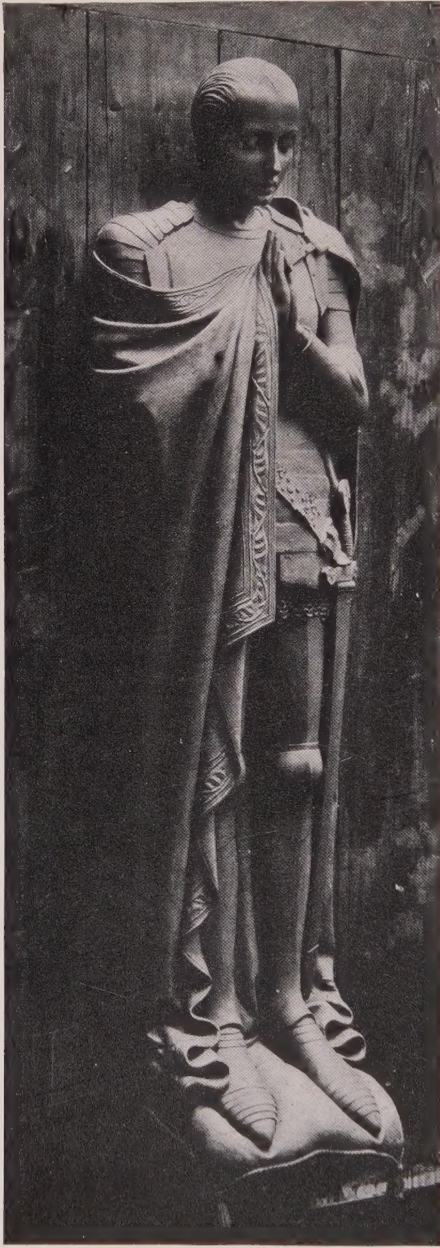
There are biographical notes in the cata-
logue and it is suggestive to observe the
indications of pupilage under Falguiere,
Fremiet, Chapu and the rest. Falguiere,
especially, had a great hand in the training
of our men. The Ecole des Beaux-Arts has
been one of our constant sources of inspira-
tion. It would be easy to infer from this
something like a French drift in our school.
But to do so would be to miss the truth. Let



VICTORY

BY

JANET SCUDDER



JOAN OF ARC

BY

ANNA V. HYATT

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

the reader who cares to follow up this analytical pursuit of the facts recall the characteristic atmosphere of a sculpture exhibition in Paris and he will be struck by the distinction between it and the atmosphere created by our own artists. The trait that marks the French school is a technical facility curiously regimented and sophisticated. In all save the hands of a few outstanding leaders it results in an effect positively meretricious in its glittering aplomb. We are not so facile, so sure, and by the same token we preserve in our sculpture, as so often in our painting, a fresh, unspoilt quality that in the long run is worth more than virtuosity. A striking example is supplied in the "Alexander Hamilton" of James Earle Fraser. The trace of picturesqueness in the costume is kept in beautiful subordination to the central gravity of the theme. This is a study of character conceived from within. It is an organism, not a hollow shell. Fraser was a pupil of Falguiere's, and as such must have learned a lot about the suave manipulation of surface. But a high seriousness has led him to put manual dexterity in its place. He uses modeling for a purpose of expression, not for its own sake.

That is what we would take to be the prevailing key of the present exhibition. What has become of the Rodinesquerie of Rodin, which from time to time has seemed to threaten the integrity of American sculpture? We have looked for it all over the place and have rejoiced to be disappointed in our search. If there is one thing more than another which justifies the Sculpture Society in this assertion of its artistic purpose it is summed up in two words—honest modeling. And after this we would cite the play of ideas. American painting is, in general, afraid of ideas. It treats the human figure as so much still life. American sculpture goes further afield. Conditions, no doubt, have had something to do with the matter. There have been portraits innumerable to model, portraits demanding some power of characterization in the artist. There have been public monuments to make, like the "Lincoln" of Daniel C. French, the "Commodore John Barry" of Andrew O'Connor, or the "Soldiers and Sailors' Memorial" for the navy by Hermon A. MacNeil. The painter chooses his own subject. The sculptor more often has his set for him, and



A VIEW OF THE GARDEN AT 156TH STREET AND BROADWAY



LOOKING THE OTHER WAY—POLAR BEARS BY ROTH, AND OTHER WORKS



COMEDY

BY

C. P. JENNEWAIN



INNOCENCE

BY

GEORGE E. GANIÈRE



GARDEN, SHOWING TIGERS BY A. P. PROCTOR, VENUS AND ADONIS BY MACMONNIES, EUGENE FIELD MEMORIAL BY MCCARTAN, ETC.

with it there comes a direct appeal to the imagination. It is the adequacy of his response that impresses the visitor to this show. Mr. Charles H. Niehaus is purely classical in his "Francis Scott Key Monument," and falls, we suppose, into the category of academic types—but how admirably does he realize an idea! All through the exhibition we come upon this same exercise of the constructive imagination, this ability of the American sculptor to get outside himself and the ordinary issues of studio life, conveying an impression not alone of good technique but of lively thought.

This is where we stray irresistibly into the indulgence of a hunger for "the good things." They are many and they are varied. We note the true woodland grace—and muscularity—of Mr. Calder's "Last Dryad," and in a moment or two we are absorbed in the martial vigor of Mr. Aitken's "Camp Merritt Memorial." We make the transition from the monumental dignity of Mr. Henry Hering's "Energy in Repose" to the sketch by Mr. McCartan, a nude nymph accompanied by a prancing goat, which in its light

gayety is as inspiring as a decoration by Clodion. The lovely dancing "Nymph" of Mr. Allan Clark, exquisite in form and movement, has sympathetic but totally different companions in the "Fragilina" of Mr. Attilio Piccirilli, the "Victory" of Miss Janet Scudder, the "Sketch for Fountain" by Mr. Isidore Konti, and, indeed, a score or more of other statues. There is poetic feeling in much of this sculpture, there is sensuous beauty which happily does not pass into the coarseness not infrequently encountered in France, and, best of all, there is a flowing grace which avoids the thin elegance, again so often characteristic of the Paris Salon. There is even humor here and there. One of the brightest spots in the exhibition is that made by the amusing "Narcissus" of Mr. A. A. Weinman.

There is, as we have said, poetic feeling, sometimes declaring itself in veritable tenderness, yet in the main it could hardly be said of American sculpture that there is any great subtlety about it, that it has any great depth. The famous "Adams Monument" of the late Augustus Saint-Gaudens

is the shining landmark of creative art in American sculpture—the one prodigious embodiment of thought and feeling that we have in our plastic art. There is nothing here at all in the mood of that heroic piece. We

means inspiration at a white heat, it means truly creative art, and on that score American sculpture as it is set forth in this exhibition is weak. We think. We feel. We model with an earnest emotion. Witness



NARCISSUS

A. A. WEINMAN

wonder how far this, too, is to be referred to current conditions, which call more often for garden decorations than for some unique struggle with an imaginative problem. The occasion for a high emotion is not invariably absent. Mr. Edmond T. Quinn, for example, has been offered it in his war memorial, and the "Victory" he achieved is a noble figure. But we look in vain for figures summoned out of the clay with that imperious intensity which gave us the "Adams Monument," or that in France moved Dubois to do things like his "Jeanne D'Arc" and his marvelous statues for the tomb of Lamoriciere. It

Mr. Albin Polasek's "Man Chiseling His Own Destiny." But we do not arrive at the glowing, new-minted and unforgettable conception which takes us by storm when it comes—a thing of equal originality and beauty. On the other hand, that is a consummation rare anywhere. How often has a Dubois arisen in French sculpture?

We miss power of invention, telling especially in respect to design, and we miss the magic of style. That is a delicate point, on which it is dangerous to dogmatize. In one respect we have made a tremendous advance upon the habit of our sculptural forefathers.



THE BIG DUCK

EDITH BARRETT PARSONS

There is no such uniformity of manner to be reckoned with in this show as was to be reckoned with in our sculpture before the Civil War. There is personality visible in divers directions. Look at the works of J. E. Fraser, Paul Bartlett, Rudolph Evans, Edward McCartan, George Grey Barnard, Andrew O'Connor, Herbert Adams, and so on through a list that might be made thrice as long. Every man in it has something to say for himself, an accent that is his own. It is, possibly, a question of degree. Individuality is there, yet it is seldom, if ever, uniquely compelling—a state of affairs more readily felt than defined. The strength

of the situation resides in that fresh, unspoilt quality to which we have alluded. At least style in American sculpture is genuine, so far as it goes.

It is noticeable that the tendency in some quarters toward a deliberate search after stylistic modes does not altogether carry conviction. There is great beauty in the "Diana" of Mr. Paulanship, in the "Philomela" of Mr. John Gregory, in the "Cupid and Gazelle" and numerous other engaging fancies of Mr. C. Paul Jennewein. But those members of a fairly large group of artists with archaic leanings seem to be seeking a diversion into channels alien to



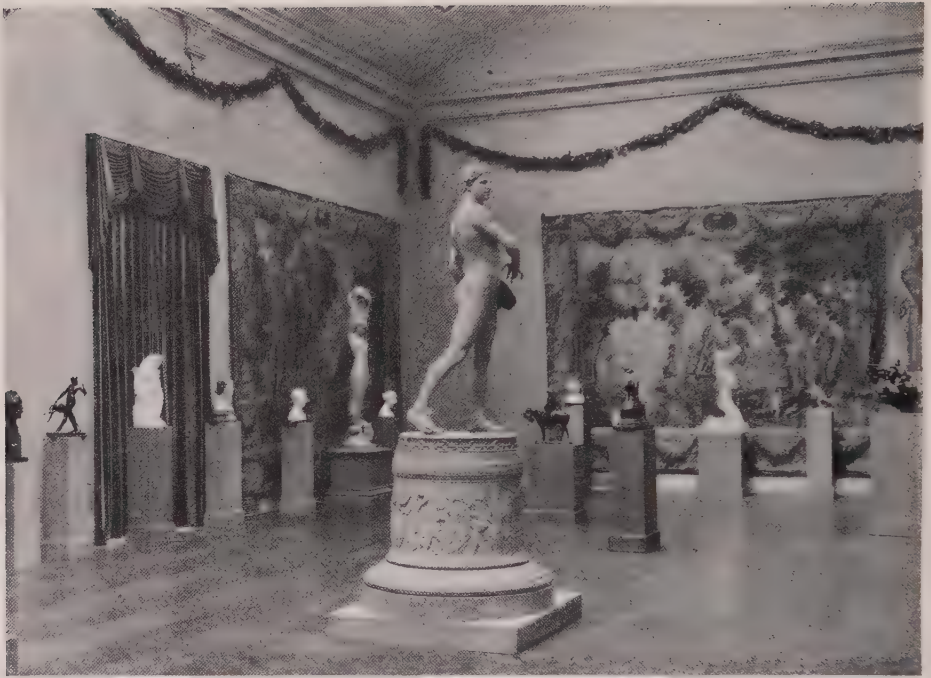
BAPTISMAL FONT

ELSIE WARD HERING

the fundamental progress of our sculpture, channels leading toward only a specious and passing achievement. They get distinction of silhouette, they get a certain decorative interest, and it so happens that they are among our most proficient craftsmen. But they leave an impression as of types moving about in worlds unrealized. Beneath their alluring contours there lies no truly sculptural core, and such style as they do beat out has a factitious, archaeological air. Chauvinism in these matters is of all things the most abhorrent, yet it is not really a strained partisanship but only common sense to say that if our plastic salvation lies anywhere it

lies in a consistent Americanism, in avoidance of any kind of scholarly preciousness. It is toward that unedifying bourne that the archaic men are heading.

Is there anything talismanic in what we have ventured to call Americanism? Not if the word be superficially interpreted. But consider it as meaning that honest craftsmanship on which we have paused, a wholesome detachment from the formulas of the very French school in which we have been so largely trained. There is an odd confirmation of the point, then, in the Italian contingent here present. It is a contingent whose numerical strength may surprise the



AMERICAN ACADEMY OF ARTS AND LETTERS GALLERY

visitor once he has set about tabulating the names represented. They stand in some cases for mature effort, in others for the younger men. The interesting thing is that these numerous foreigners, born in a land where the tradition of Donatello has been buried deep under the empty artifice of skilled but uninspired fingers, have felt the impact of American thoroughness and sincerity. Consider Victor Salvatore's superb bust of "Mrs. Chapman," or Attilio Piccirilli's "Boy of the Piave," or Leo Lentelli's "Bather." How completely removed they are from the Camp Santo stuff which has been poured out for generations in Italy! It is a reasonable assumption that it is their new environment that has led these men to their new development, that the Americanism of which we speak is not an idle phrase. We feel it in the Sculpture Society's exhibition as one of the most precious boons that our plastic art has given us.

We despair of citing the evidence in detail. The collection is too huge for that. But of its broad lesson there can be no question.

It shows us how vitalized American sculpture is by honest workmanship and fine feeling, by richly interpretative if not creative imagination. In portraiture, in the ideal figure, in decorative and in monumental sculpture we have unmistakably a school. And, apropos of the scale of this exhibition, it may be added that the school is a very large one. Partly, to be sure, this fact is attributable to a cause not wholly cheering. "The trouble with the American school," a distinguished leader in our sculpture said to us not long ago, "is that sculpture is the easiest of all the arts." That is very true. The veriest tyro can evolve a plausible shape out of a lump of clay. The profession has its due burden of mediocrities to carry. But the exhibition at the Hispanic Museum has been organized with astonishing freedom from the deadening influence of those unhappy intruders. The comparatively few who have crept in are lost in the ensemble. There is nothing to mar the seriousness and beauty of this episode in our art history.



JAMES PEALE AND HIS FAMILY

JAMES PEALE

OWNED BY JOHN FREDERICK LEWIS, ESQ.

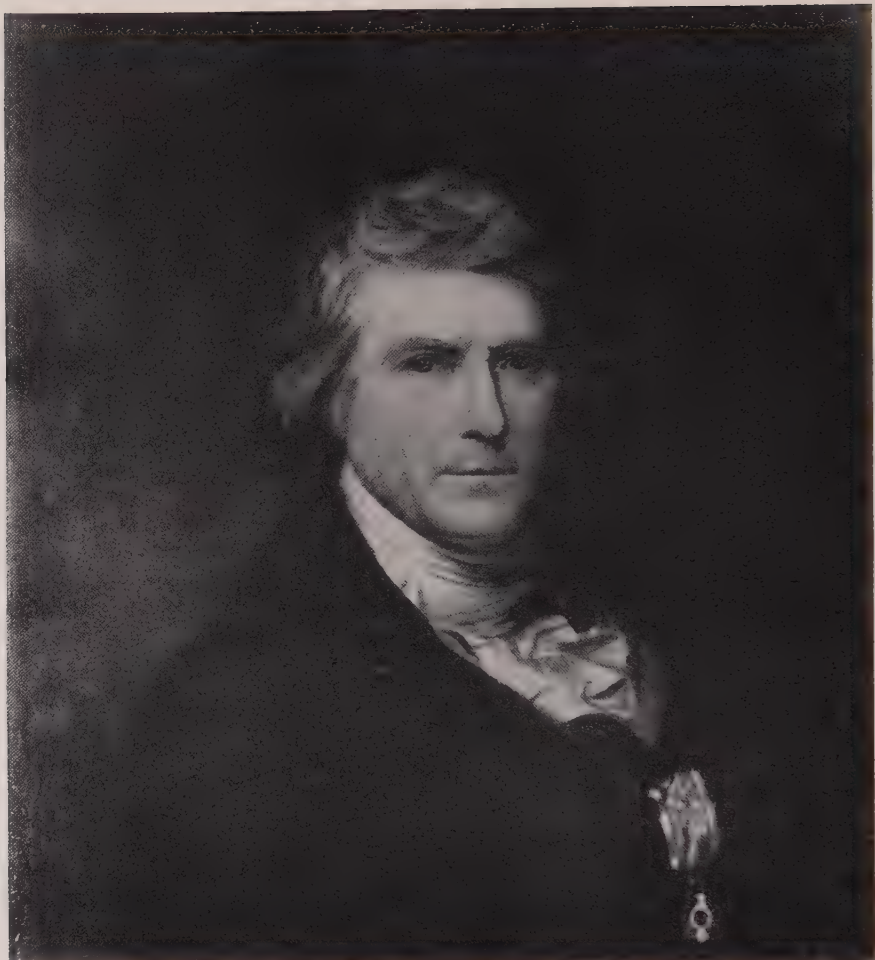
THE PEALE EXHIBITION

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ONE OF the most notable exhibitions of the year, possibly of many years, was that of portraits by Charles Willson Peale, his brother, James Peale, and his son, Rembrandt Peale, assembled by the Pennsylvania Academy of the Fine Arts and held in its galleries in Philadelphia from April 11 to May 9. The catalogue, which in itself is a contribution to the history of American art, listed 317 exhibits—277 oil paintings, the remainder miniatures. In the foreword of this catalogue—which, by the way, contains numerous illustrations and most carefully prepared data concerning the exhibits, a veritable “Who’s Who” of Revolutionary days in America—acknowledgment is made of indebtedness to Mr. Horace Wells Sellers, a descendant of Charles Willson Peale, and

Mr. Mantle Fielding, both well-known architects of Philadelphia, as well as to Mr. Wilfred Jordan, the curator of the collection at Independence Hall, for advice and co-operation in locating, listing and selecting the paintings, and also to the numerous lenders, public institutions and private owners.

Peale, the elder, it will be remembered, was one of the founders of the Pennsylvania Academy, the oldest art institution of its kind in the country. He was born in Chestertown, Queen Annes County, Maryland, in April, 1741, and his birth is recorded in the vestry records of St. Paul’s Parish, of that county. His father kept the first free school at Charlestown, Maryland, but died when his son Charles was only a lad. He



SELF PORTRAIT

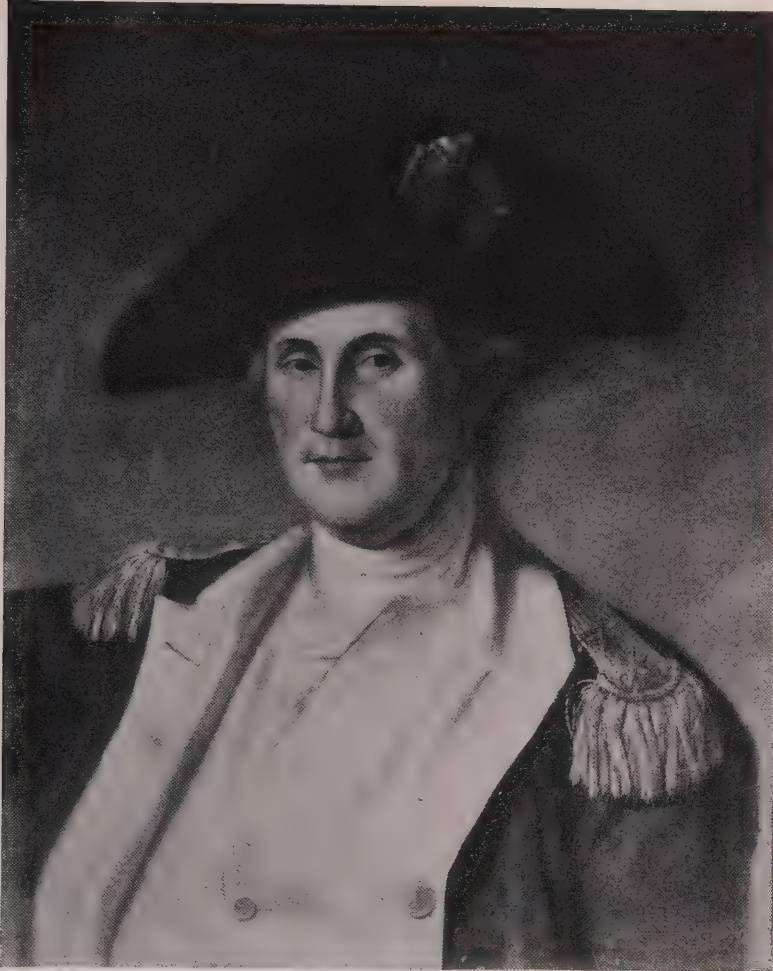
JAMES PEALE

OWNED BY PENNSYLVANIA ACADEMY OF THE FINE ARTS

was therefore apprenticed at the age of thirteen to a saddler of Annapolis, later becoming a clock and watch maker, which occupation led him to silversmithing. From earliest boyhood he had a fondness for drawing, and for no reason that anyone can explain, save the urge of inherent talent, attempted landscapes and portrait painting on his own initiative, without instruction, without the inspiration of examples.

He was an enterprising person, a zealous son of freedom. From John Hesselius, the younger, who was then living in the neighborhood of Annapolis, he got some instruction in painting; later he traveled to Boston

and had some lessons from Copley. It was Charles Carroll of Carrollton, who, recognizing his talent, became his patron, raised a subscription for his benefit, secured a letter of introduction for him to Benjamin West, and sent him to London, where he remained for two years. He was not, he says in his journal, contented to know how to paint in one way, but engaged in the whole circle of arts, learning modeling and casting in plaster, and mezzotint engraving. Returning to America in the spring of '69, he not only found profitable employment in portrait painting in Maryland, but also in Virginia and Pennsylvania. In 1776, he removed his



GEORGE WASHINGTON

CHARLES WILLSON PEALE

OWNED BY STATE NORMAL SCHOOL, WEST CHESTER, PA.

family to Philadelphia and established a studio on Arch Street. During the period of the Revolution he served in the army as a first lieutenant and later as a captain, and while he served he continued to paint portraits, among them a number of Washington. As early as 1794, he attempted to establish in Philadelphia an association for the encouragement of the fine arts. Nine years later his ambition was rewarded by the establishment of the present Pennsylvania Academy. James Peale, his brother, was induced by him to take up art, and did admirably, specializing, however, in miniatures. Rembrandt Peale was sent by his

father to London to study under West. He studied also in Paris, and while there painted portraits of David and Houdon, both of which are now owned by the Pennsylvania Academy. He lived until 1860.

A remarkable feature of the Peale exhibition was the fact that it included thirty-two portraits of Washington, no two of which were alike. These portraits were painted at different times during Washington's life, and in the fifty years thereafter, the first being when he was a young squire in Virginia before the Revolutionary War, the last being the seventy-fifth copy made by Rembrandt Peale when he (Peale) was in his eighty-

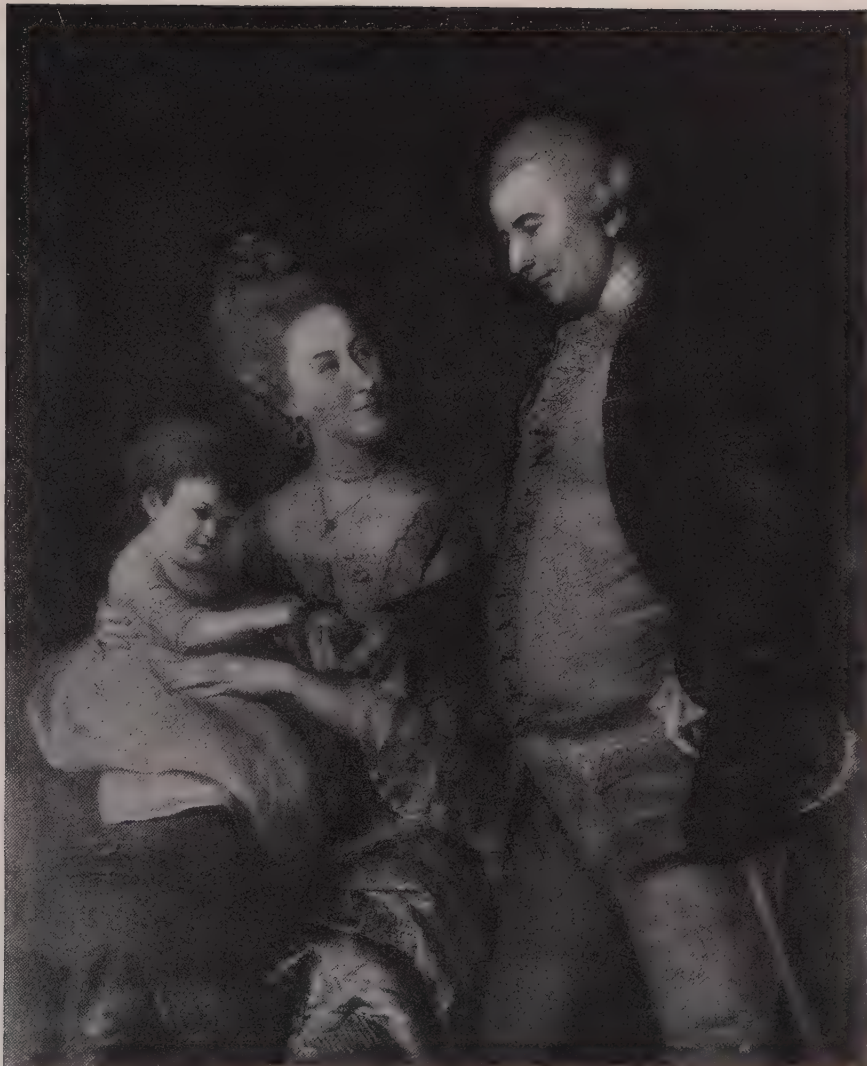


MRS. DAVID BEVERIDGE

BY

CHARLES WILLSON PEALE

OWNED BY CLEMENT B. NEWBOLD, ESQ.

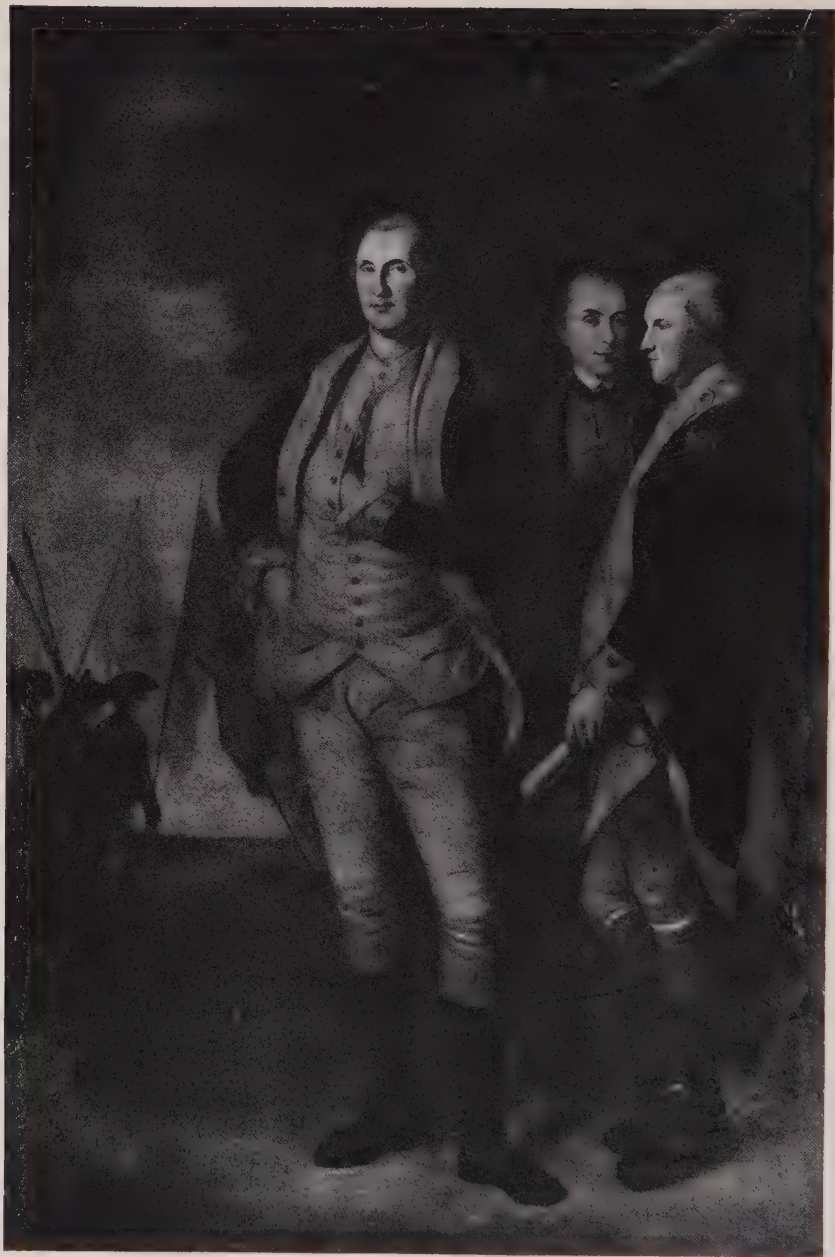


JOHN CADWALADER, WIFE AND CHILD

BY

CHARLES WILLSON PEALE

OWNED BY JOHN CADWALADER, ESQ.

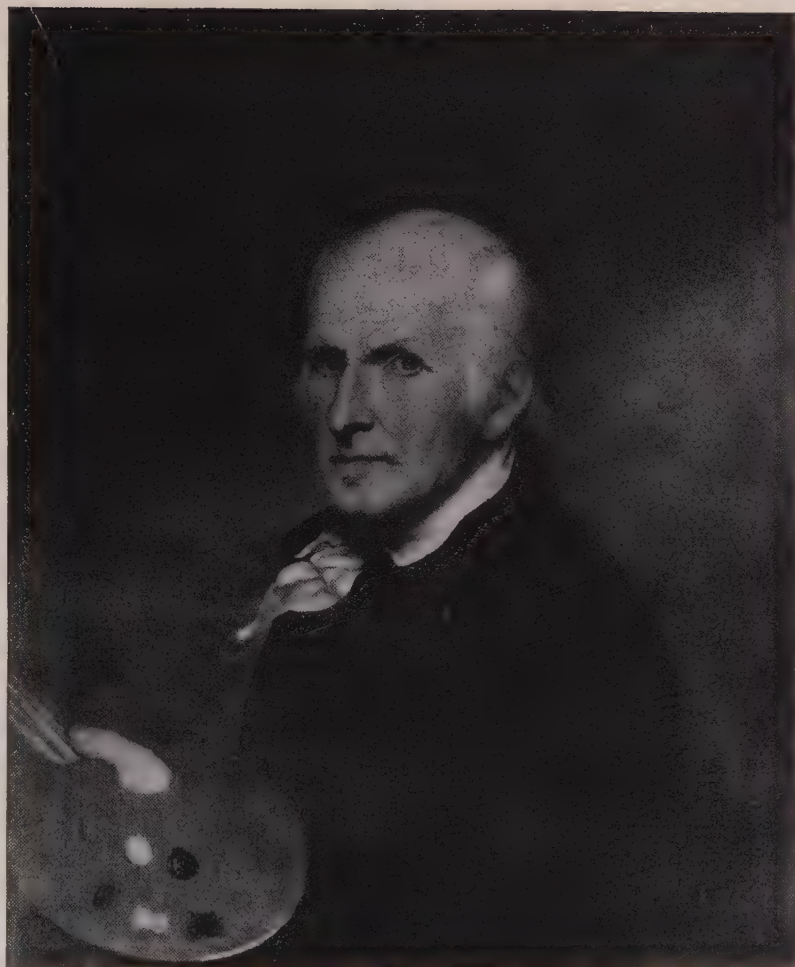


WASHINGTON, LAFAYETTE AND TILGHMAN

BY

CHARLES WILLSON PEALE

OWNED BY THE STATE OF MARYLAND



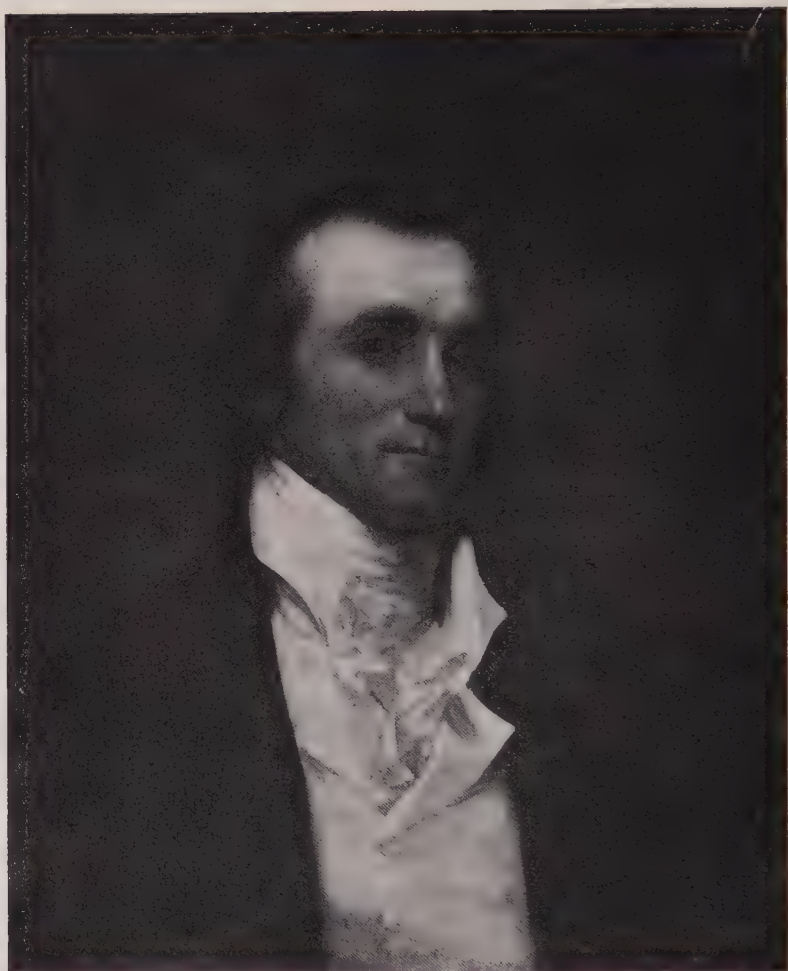
SELF PORTRAIT

CHARLES WILLSON PEALE

OWNED BY MRS. SABIN W. COLTON, JR.

second year. There was an unusual portrait bust of Washington painted by Charles Willson Peale at Valley Forge in the winter of 1778, the canvas used by the artist being a piece of blue and white twilled bed ticking. Peale, it will be remembered, was in command of a company at Trenton, Princeton and Monmouth, and in the midst of his soldiering painted portraits of the great Commander-in-Chief. Famous among these are the four full lengths, representing Washington at the periods of the Battle of Princeton, at Valley Forge and a little later, and then with Lafayette and General Tilghman after the surrender of Yorktown, all of

which were included in the exhibition. These intimate portraits of Washington in the field, together with the earliest portrait representing him as a Virginian in the costume of a colonel in the local militia, painted by Peale in 1772, give the historian opportunity of judging the true George Washington. It is said that after the Revolution the first authentic portrait of Washington was repainted by the artist, and that there the facings of the uniform were changed from red to buff. There were numerous examples of the so-called "port-hole" or casement portraits of Washington by Rembrandt Peale, which represent a composite of the



BENJAMIN ORRS PEERS

REMBRANDT PEALE

OWNED BY THE EHRRICH GALLERIES, NEW YORK

Washingtons as painted by his contemporaries and show the subject either in military or civil attire.

The variety, yet similarity, of these Washington portraits afforded interesting material for discussion and consideration. But to many the portraits of the less great were artistically more interesting, for in most instances they were more direct, simple, sincere.

The early Peales were found to be not a little in the manner of Copley, or even the less well-known American portrait painters of pre-Revolutionary days. The latter works were more suave and sophisticated.

The men as he portrayed them were manly and individual, satisfying one's idea of the appearance of our nation builders. Some of the early portraits were charming as works of art, naively simple, good in color, well modeled and direct. How they could have been so good under the circumstances is the mystery. The women's portraits were peculiarly charming, such, for example, as that of Mrs. David Beveridge, lent by Mr. Newbold, of Philadelphia, or that of Mrs. Thomas Cadwalader, lent by John Cadwalader; or again Mrs. Tench Francis, Jr., born Anne Willing, great grand-daughter of Edward Shippen, lent by Dr. Henry M. Fisher—



MRS. TENCH FRANCIS, JR.

CHARLES WILLSON PEALE

OWNED BY DR. HENRY MIDDLETON FISHER

beautiful works, full of femininity and grace. A portrait of Mrs. Margaret Harwood by Charles Willson Peale had a suggestion in it of Hogarth; the Cadwalader family group and the Mifflin family portraits, the latter lent by the Metropolitan Museum of Art, were distinctly in the early tradition and of engaging interest.

Among the masculine portraits by Charles Willson Peale, that of Captain Robert Allen, most closely approximated a work by one of the great representatives of the English school, though it had numerous seconds.

Rembrandt Peale was particularly well represented by portraits of Benjamin Orrs

Peers, of Richard Peters, of Andrew Jackson, and of his wife, Mrs. Rembrandt Peale, the last strikingly modern in its flavor.

Not the least interesting feature of this exhibition were the portraits of the Peale family, Charles Willson, by himself, and by his son; James by Charles Willson Peale; James Peale by himself; Rembrandt Peale, likewise a self-portrait; and Mrs. C. W. Peale, by Charles Willson Peale. These Peales were kindly visaged men, and their high foreheads and strong but delicately modeled features give indication of their intellect and sensitiveness to things of beauty.

Exhibitions of this sort should go far to awaken national pride and to evidence the fact that art is an inherent instinct—a craving of man for expression, not merely a trade, but also that good craftsmanship gained through apprenticeship goes far toward assisting worthy production.

Among the lenders to the exhibition were the City of Philadelphia, the American

Academy of Natural Sciences, the American Philosophical Society, the Historical Society of Pennsylvania, the Worcester Art Museum, the Brooklyn Museum, numerous descendants of the Peale family, Herbert L. Pratt and Charles Allen Munn, of New York, Herbert DuPuy, of Pittsburgh, John Frederick Lewis and Clement B. Newbold, of Philadelphia, and many other private collectors.



IDYL

PERDRIAT

THE MODERN ART OF EUROPE AND JAPAN

A NOTE ON TWO RECENT EXHIBITIONS

SIMULTANEOUSLY the Pennsylvania Academy of the Fine Arts set forth this spring exhibitions of paintings by modern Japanese artists and of paintings and sculpture by the so-called European modernists. It was a happy thought to bring the works of these eastern and western

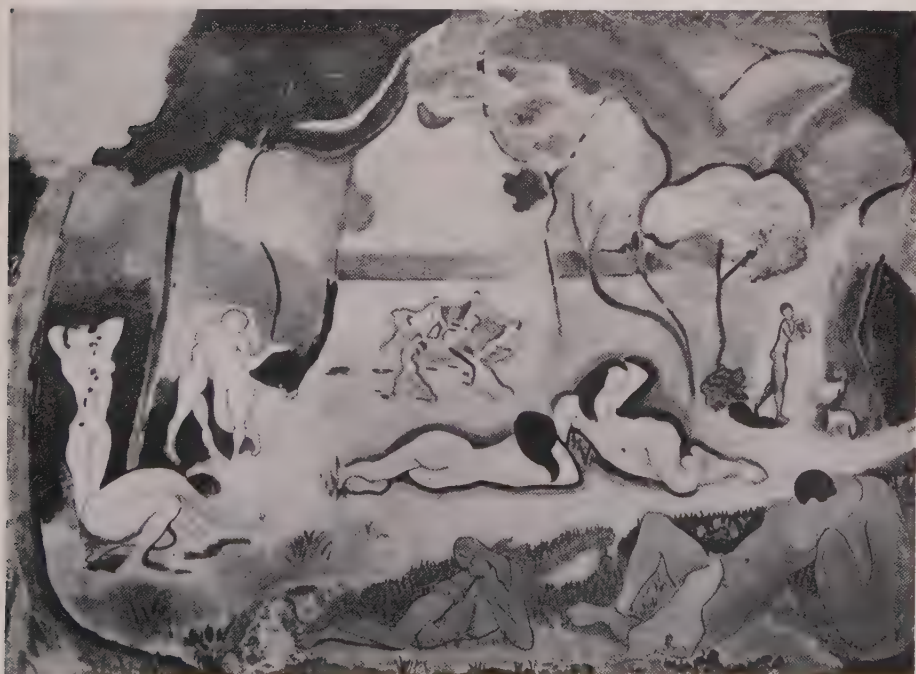
artists into comparison, for the modernist movement in Europe is founded on a desire for simplification which the artists of the Orient practice to perfection.

Every open-minded person has a fear of being uncharitable to new movements, particularly when past one's youth, and



LÄNDSCAPE

DRAIN



JOY OF LIFE

MATTISSE



COCKSCOMB

BAKUSEN (TSUCHIDA)

therefore liable to conservative opinions. Not seeing the works of modernists for some little time one can reason oneself into a spirit of charity, an attitude of receptive confidence, but modernism in art seems to be more intelligible when explained than seen, to be oral rather than visual, and the shock one got on viewing the exhibition

of the modernists in the Pennsylvania Academy, after seeing the Peale exhibition and finding delight in the works of the modern Japanese, was quite terrific. Undoubtedly the work by these Europeans is not that of amateurs; it is not bad painting, it is purposeful, but it is unlovely to look upon, and it is unintelligible to the majority,



PHEASANT AND FLOWERS

GOUN (NISHIMURA)

and if one speaks a language which none understands, in most instances it would be as well to be silent. Certainly the art of the modernists adds no atom of beauty to the world, though it may in time lead away from convention and, by engendering thought, lead to a better expression in the future.

Albert C. Barnes, who has lately established a museum in a suburb of Philadelphia, contributed the introduction to the catalogue, in which he makes a strong defense of modernism, drawing analogies between the art of painting and the art of music, and frankly expresses his own preference for the works of modernists over those of



A LANDSCAPE

KEIGETSU (MATSUBAYASHI)



EMPRESS KOMIO

REIKA (KIKKAWA)

the earlier schools. In showing these paintings and so-called works in sculpture, the Pennsylvania Academy gave the residents of Philadelphia an opportunity to see the supposedly best examples of the leading modernists, so that they could judge for themselves what the movement was and what it means; and if visitors used their eyes and their brains and were not hypnotized by being told that what they could not understand was beyond their comprehension, it should have been a valuable experience.

The modern Japanese artists are apparently looking over their shoulders, as well as into the future, for the group represented in the exhibition, which was obtained through the courtesy of Yonezo Okamoto, were all according to old tradition—flowers, animals, landscape, figures, done in the style of the great master painters of China and Japan, very beautiful works, finely and most artistically rendered, showing distinction of style and a keen sense of artistic values, as well as that ineradicable feeling which the orientals have for decoration.

WHEN COLUMBUS RETURNED TO SPAIN

A PAGEANT AT THE UNIVERSITY OF PENNSYLVANIA

ON THE evening of Thursday, the 12th of April, the faculty and students of the School of Fine Arts of the University of Pennsylvania gave a Spanish pageant, the fourth of a series of biennial pageants given under the leadership of the Department of Architecture that have been so successfully presented as to be considered among the important events in the art life of Philadelphia. The first was Greek, the second Byzantine, the third Florentine. The most recent was Spanish, depicting the return of Columbus, after his discovery of America, to the Court of Ferdinand and Isabella.

For the occasion the great draughting room of the School of Architecture was converted into a square in a seaport town in Spain in the last decade of the fifteenth century. At one end were seen the ships of Columbus, moored to the wharf; at the other the dais of Ferdinand and Isabella, while between, on the long wall which was made to represent a street front, were a Spanish inn, an antique shop with awninged entrance, a Moorish loggia, a monastic chapel, a walled fountain of attractive design. There are over two hundred architectural students and they, their colleagues in other branches of the School of Fine Arts, members of the faculty and their friends, all came in costume, so that the assemblage, more than five hundred strong, presented a varied and colorful array of knights and ladies, fearsome Indians in gaudy war paint, gloomy inquisitors, dark-skinned Moors, gallant

Crusaders, representatives of the Courts of France and Italy; jolly strolling players, jesters, court fools.

There was general dancing for an hour or more; then the heralds proclaimed the approach of the pageant, and those who did not participate therein grouped themselves against the walls and formed a throng of spectators in keeping with the scene.

The pageant itself was well planned. It was led by Professor and Mrs. Paul Cret, representing the persons of King Ferdinand and Queen Isabella, who, after treading their way once around the great hall under their regal canopy, ascended the dais and took their places in their throne chairs. Then came Columbus, carried in a litter, more royal than royalty itself, answering the salutes of the enthusiastic populace, reclining gracefully, posing to perfection. The presentation followed, and shortly it was all over, their majesties descending from the throne to lead off in the dance.

These pageants have a particular artistic significance because, under the leadership of architecture, the other arts in the city are brought into cooperation and bound together, and a delightful feature of the recent pageant was a Miracle Play, presented at the close of the pageant by representatives of the Pennsylvania Museum School of Industrial Art. A stage was constructed almost as by magic, and a Gothic tryptich was set up thereon. In the main panel was posed the Virgin, and, in the wings, kneeling angels.

Before this great work of art students of painting sat them down and in pantomime were instructed by their masters. All but one gave up the task, and he finally nodded in despair. Then came the miracle—the

cational enterprises. They are considered by the faculty to be a part of the course of training for architects, and undertaken by the students with a real zest in eagerness to apply their knowledge in the production of a



INVITATION TO PAGEANT

ORIGINAL 7 $\frac{7}{8}$ " BY 9 $\frac{3}{4}$ "

figures, stepping out of the frame, touched the canvas, and behold, a masterpiece was seen thereon. The teacher returned, the student awoke, and, despite his bewildered denial of authorship, was proclaimed a genius. A pretty little play, beautifully given and in a way typical of the entire undertaking, which had its educational as well as its festive side.

Such pageants are indeed ambitious edu-

thing of beauty. An enormous amount of study goes into the work, which takes on for the time being the appearance of play.

Among those in attendance, privileged to view the pageant from the guests' gallery were His Excellency the Spanish Ambassador and Madame de Riano, who not only lent their presence as patrons but also gave in advance invaluable advice, which helped to insure historical accuracy.



AFTER-THOUGHTS OF EARTH

ARTHUR B. DAVIES

AWARDED MEDAL OF FIRST CLASS AND \$1,500

THE CARNEGIE INTERNATIONAL EXHIBITION

BY PENELOPE REDD

IT HAS become the accustomed mode for critics to use as much space to record the absentee moderns from the Carnegie International Exhibition as to consider the exhibitors present. Ostentation is too frequently the cause of the irrelevant criticism produced by this attitude. Certainly the current international exhibition should not be subjected to the critic's ambition to appear erudite because an honest attempt to organize the twenty-second international exhibition as a representative one has been made. It approximates what the distinguished painters of the countries in the exhibition desired to represent their current national art. It does not include the extremists of any country but endeavors to show the modern trend in men of unquestioned integrity.

In the matter of prize awards, the Americans carried off the honors with the French second, the English next, and the Belgians last. It is significant that none of the other groups received mentions. "After-thoughts

of Earth" by Arthur B. Davies, which was awarded first prize, is not as fine as his canvas which was awarded the Clarke prize at the Corcoran gallery some years ago. It is curious to observe the surmises of visitors confronted by this painting, which bears the double significance of first prize and sale within two hours of the exhibition's opening. The picture is so emotional that it suffuses the spectator to the confusion of his power of analysis. The figures in the foreground are obviously annoying, regardless of the well-sustained rhythm and the color, which is peculiarly rich and glowing with jewel-like intensity. They are of the epicene type that Davies affects in his symbolic paintings. The landscape background is exquisite and truly gives the essence of dreams. This painting, however, does not promise the enduring quality to be found in some of his aquatints. In the medium of aquatint, he has even a richer effect of color and a more decisive statement. In the aquatints, he shows less of the passive



THE HUNTER

EUGENE SPEICHER

AWARDED MEDAL OF THE SECOND CLASS AND \$1,000

and nether and more of the positive and enduring.

The silver medal was awarded to "The Hunter" by Eugene Speicher. There is not a painting in the collection to rival it in sincerity of conception and in technical achievement. He has incorporated the fundamental of all great portraits—character—and has succeeded well. His deliberate craftsmanship is vitalized by his earnest desire to make every spot of his painting expressive of his theme. One knows that Speicher will go far. He has intelligent comprehension, genuine strength and an untiring application. He has submerged the facile in his struggle toward the profound.

The two honorable mentions given to Americans were happily away from pretty painting and consistent with the majority of the paintings selected for honors. "Portrait of Aileen Cramer" by Henry McFee emphasizes the superior talent of Speicher. McFee has made a creditable painting, convincing in form, but less intelligent in its solution than the Speicher canvas. C. Foster Bailey, a newcomer from Paris, was welcomed by an honorable mention for his painting, "Still Life." His admiration for the French manner is obvious in his work. The composition is lively and the color pleasant.

There are fifteen Americans as gallery

guests of the international, who, in common with McFee and Bailey, have not been received in Pittsburgh previously. Some of the fifteen are well known in other cities. Burtis Baker, Ross E. Braught, Putnam Brinley, George Harding, Eugene Higgins, Eric Hudson, and Kenneth Miller follow the usual circuit of American exhibitions. Robert W. Johnston and Edith Sealy, however, are not so well known. They are both Americans resident in Paris and bear the imprimatur of the younger generation. Johnston's "Mother and Child" at first glance has a Mantegna-like adaptation of modernism in the modeling of the figures but a provincial sweetness in the face of the woman. Indeed, all of the young Americans abroad bear the imprint of the newer French movements.

It goes without saying that the most representative of the American painters are hung in their accustomed places in the two main galleries. There is in their works a splendid unity of fine craftsmanship that no foreign nation surpasses. To catalogue the paintings from Katherine Langhorne Adams down to Charles Morris Young is to repeat the reviews on the cream of the winter's exhibitions by our native painters.

Sargent, of course, sends the most brilliant showing of the older Americans, who by reason of residence abroad are seldom seen in the American annual collections. His portrait of "Mary, wife of Hugh Hammersley" is at his dexterous best. The vivacity of the composition, which shows an exceptionally pretty woman in a rose velvet gown, is not found elsewhere in the exhibition. Sargent's second painting, "Portrait of Mme. Paul Escudier, Paris," is less brilliant but richer. Elizabeth Nourse and Florence Este send typical paintings, as does Walter Gay. The last contribution of the late Sir James J. Shannon, "Flora and the Silver Ship," is a graceful study of a young girl holding the silver model of a ship.

Henry O. Tanner exhibits "Christ Learning to Read." It is an indeterminate painting without any power to command attention, although it is sympathetically hung with paintings that do not compete in color.

The French group was selected by Maurice Denis, George Désvallières, Ernest Laurent, Henry Lerolle, Henri Le Sidanier, Henri

Martin and Lucien Simon. Many of the names familiar through twenty-one preceding exhibitions are in the catalogue again. Bonnard, who makes his second appearance, was awarded the bronze medal for his painting, "Woman with Cat." He is allied with Gauguin and Cézanne but is a more conventional painter. It is professional painting done skillfully but lacking in the beckoning quality of color. From a lay point of view it is insistently disagreeable. "Notre Dame, Paris," by Pierre Laprade, received an honorable mention for no distinguishable reason. It is said that he has had a vogue in Paris. His color in the Notre Dame is subtly applied, but the painting lacks organization. Maurice Denis' decoration, "Motherhood," is lyric in idea and in treatment with its flowers and sea and children. The figure of the mother stabilizes the composition without making it ponderous. "The Widow," by Pierre Laurens, which was also given an honorable mention, is the only award which will make a popular appeal. It is good in drawing, acceptable in color, well painted but without a human or aesthetic quality.

The French group as a whole has a spontaneity that one must admire. These painters never seem determined about a subject, but rather to have apprehended it quite by chance as if certain combinations of form and color provoked spontaneous artistic creation. Henri Lebasque, who shows three canvases, achieves a quality that eliminates the medium. His color seems a direct transference from nature. Henry Ottmann in his painting of the crowd in the Luxembourg Gardens is adept in volatile color. J. Zingg and Jules Flandrin are calmer than in their exhibits of last year. Zingg has a luscious color and a rhythmic composition that is less artificial than the canvas he sent for his premiere. Charlot sends a landscape that is too clever for nature. Guillaumin contributes lyric landscape quite descriptive. M. Gregoire has a busy interior with a man and woman seated at a table. Mignonney shows an ugly but compelling figure study.

The French habitués of the Carnegie internationals are, by and large, ably represented. Prinnet sends a study of equestrians in a park done in his incisive style. Raffaelli and Le Sidanier have excellent examples of



WOMAN WITH CAT

PIERRE BONNARD

AWARDED MEDAL OF THE THIRD CLASS AND \$500

their charming subjects. Cottet has a characteristic but less sad painting of the Breton girls in a procession. Bésnard is sensuously beautiful in "Pompilia Reclining in a Garden." Forain is dramatic in the "Woman Taken in Adultery," which is his first contribution to the Pittsburgh exhibition. Incidentally, his etchings and drawings in his special exhibition now on at Carnegie Institute are superior to the three paintings shown. Gaigernon in his portrait of a Lorraine peasant is a man to remember. Ménard renews acquaintance with Hellas in his "Bucolic," and Lerolle's quiet comments on the home are indicative of the versatility of French thought in paint.

The English group is all conscious of paint. There is scarcely a painting in this group that is not good technically, but there is a sad lack of the bright gesture that invites

conjecture. Orpen, to whom Pittsburgh has always looked for its annual chuckle, sends a well-painted but commonplace portrait of a girl with, as a background, a vacant expanse of sky. Rothenstein sends a group of children singing. Clausen and Connard also send children, and Henry Lamb was awarded an honorable for his portrait of George Kennedy and his family. The gaucherie of the painting is probably deliberate, but that intention does not make it a masterpiece. It is a puzzler—a photograph would have been in much better taste. "Mother and Child," by Leon Underwood, is only saved from sweetness by rugged color. Charles Sims is arresting in his portrait of the Countess of Rocksavage and her son, but the quality of it is thin. In less expert hands it would be vulgarly theatric.

Augustus John is the star of the English



THE WIDOW

(HONORABLE MENTION)

PIERRA LAURENS



DESCENT FROM THE CROSS

(HONORABLE MENTION)

ANTO CARTO

group. His lady with pink hair has almost the air of malicious intent, but his study of the gitanas and a sturdy girl are in more serious vein. John is more emancipated than the other English painters. He pronounces judgments in paint and imprisons the character of his sitters in embarrassing intimacy. Lavery, McEvoy, Nicholson and Kelly also exhibit portraits similar to those sent in other years. Eric Kennington and Colin Gill are new men who deserve consideration. Kennington has a painting of an imaginary little island closely wooded. It is primitive, but not disturbingly so. Colin Gill sends an "Allegory" which is well drawn and diverting for the moment but does not stir the imagination. Two of the English painters have an expatriate look—Morrice and Beatrice How. They swing their objects into more intimate relationships of form and color than the more circumspect stay-at-home Britons. There is a literary penchant among the English painters that seems part of them. Certainly their record of interest is different from that of others.

The Belgians make a small but pleasant group. Carto's "Descent from the Cross" was awarded an honorable mention and is well deserving of it. Theo Van Rysselberghe, who, once upon a time, looked very modern for the Carnegie walls, now seems conservative. Laermans has an ably-painted winter landscape—broad in conception but within the bounds of realistic description. George Morren has a very French painting of a jar of rose laurel.

The serious and wintry Swedes are in stark contrast to the Belgians. Anna Boberg sends a picture of the arctic winter and Liljefors a happy bunny in the snow. The Fjaestad is too painty and does not convey winter atmosphere at all. Elsa Backlund-Celsing sends a strong painting of a woman and child that marks the human difference that enhances good work when comparing it with the Laurens which is similar in idea.

The Dutch are disappointing. Perhaps one expects too much of them because of their lusty tradition. Bauer in an oriental canvas is the only fine one of the group. The Norwegians and Danes do not make a commanding effort. Hammershoi, in a well-constructed study of Wells Cathedral, is about the only one who seems to the writer worthy of note.

The Italians and Spaniards have a more important collection than ever. Mancini sends a madonna; Maggi, a Segatini-like landscape; Gaudenzi, a brilliant genre; Tito, a decorative study of his sons returned from the hunt; Brass, a delightful Venetian study, and Emma Ciardi, a picturesque "Love Story."

The Spaniards center about one of Mr. Huntington's fine beach paintings by Sorolla. Chicharro does a character study, in lugubrious color, of a convict. Martinezcubells y Ruiz is brighter in color than of old in his boat picture. The brothers Zubiarré are colorful and decorative in a ritualistic style.

The twenty-second international exhibition at the Carnegie Institute shows the modern trend of painting more than any of the previous exhibitions. It presents a record of contemporary ideas in the language of line, shape and color by the men selected as important in their respective lands. There are no historical or social associations to stimulate the visitor; he is obliged to acquaint himself with contemporary ideas in paint with his own intelligence and in accordance with his own special tastes. And so the exhibition offers something of interest to everyone who comes.

The New Bergen Branch of Jersey City's public libraries, which contains a large and well-lighted picture gallery, has recently inaugurated a series of exhibits of American art by a showing of twenty-six paintings by Capt. Winfield Scott Clime, the recipient of a Tiffany Foundation Scholarship. The interest aroused by these paintings was evidenced by the fact that three thousand people visited the gallery during the exhibition, which was an innovation for the public libraries of Jersey City. It is proposed to continue the practice thus established and to hold lectures on art subjects in the auditorium of the building.

The Taos Society of Artists, of Taos, New Mexico, held during April its annual exhibition of new paintings at the Noonan-Kocian Galleries, in St. Louis, Missouri. On the first day of the exhibition a visitor from Texas purchased paintings by Oscar E. Berninghaus, J. H. Sharp, and E. Irving Couse.



HAMPTON, CENTRAL PART BUILT IN 1745, BALL ROOM AND PORTICO IN 1790, SANTEE

THE AMERICAN ASSOCIATION OF MUSEUMS

AN ACCOUNT OF ITS 18TH ANNUAL MEETING

THE American Association of Museums held its eighteenth annual meeting in Charleston, South Carolina, April 4, 5 and 6. Charleston was selected as the place of meeting because there, a hundred and fifty years ago, the museum idea first took concrete form in this country by the founding of the Charleston Museum. Probably in honor of this event, and largely because of the attractive programme offered by the Charleston committee, the attendance at this meeting was uncommonly large, there being in attendance between seventy-five and a hundred representatives of American museums.

As Mr. Laurence Vail Coleman, secretary of the association, has aptly said: "The first museum prospectus was discussed in Charleston in 1773, and the first prospectus of the museum movement was there discussed in 1923," for at this recent meeting it was made known that American museums had determined to attack their joint problems jointly. Heretofore this association has been largely an association of museum

workers. Its purpose is in the future to become an association of museums, and it has launched a plan to establish national headquarters in Washington in the National Museum, the Smithsonian Institution providing office room as its contribution. Announcement was also made that the Laura Spelman Rockefeller Foundation had made a grant to the association of \$30,000 covering three years, contingent upon the raising of an additional \$55,000 from museums and their supporters.

A tentative program covering the proposed activities of the association was presented and fully discussed at the several sessions. This programme provided for publicity service through the printed and spoken word, the screen, etc.; the employment of a field secretary to make continuous study and to render personal assistance to the younger museums of the country; the establishment of headquarters as a clearing house and service center for museums; to secure better training for museum workers; in other words, to bring to bear the best expert knowledge



A VIEW OF THE LAKE IN MAGNOLIA GARDENS, ASHLEY RIVER, S. C.

and the most progressive, up-to-date methods for the development of the museum idea, which obviously is not merely the preservation of exhibits, but making these exhibits of educational and recreational value to the public. The American Association of Museums includes museums of all sorts, not merely art museums—in fact these are distinctly in the minority—but much the same methods are applicable to all. There is an art of display, and a very real one; there is an art in presentation.

The American Association of Museums is a chapter of the American Federation of Arts, and the national organization was represented at the meeting by its secretary and by two members of its staff. There is no conflict between the organizations, the Association of Museums dealing largely with technical problems, thus supplementing the work of the national organization, which is along more general lines.

There was much to learn, however, from the meeting, which from first to last showed perfect organization and was distinguished throughout by catholicity of viewpoint, devotion to ideals of service, and the spirit of progress and good will. Frederic Allen Whiting, director of the Cleveland Museum of Art, the retiring president, made an

admirable presiding officer, and found in Chauncey J. Hamlin, the incoming president, Paul M. Rea, ex-president, Harold L. Madison, former secretary, and Laurence Vail Coleman, present secretary, excellent coadjutors. The Charleston committees, of which Miss Laura M. Bragg, director of the Charleston Museum, was general chairman, were ideal hosts and provided lavishly for the entertainment of their guests. On the first day a complimentary luncheon was served at the Charleston Museum, and in the evening a delightful dinner was given in the South Carolina Hall. There were impromptu speeches at the luncheon, but the dinner was followed by a little play entitled "A Historical Interlude," which was written for the occasion, acted by Charlestonians, and picturesquely told the story of the way in which the Charleston Museum came into existence, the idea finding birth at a social gathering in Eliza Pinckney's home near Charleston.

Later there were informal receptions in five beautiful old homes of Charleston, which were thrown wide open to the visitors from afar who were made most delightfully welcome—a rare privilege and opportunity.

On the second afternoon there was no session, but instead a tour by automobile to



HARIETTA, BUILT BETWEEN 1825 AND 1828—SANTEE

the famous Magnolia Gardens on the Ashley River (about 15 miles from the city) admission to which was presented by a Charlestonian. En route a visit was paid to the William Aiken house which is considered the best surviving example of the southern

city home of the period before the War between the States and after the Gardens were seen the entire party was received at Middleton Place by the present owners, Mr. and Mrs. J. J. Pringle Smith. A glimpse was given of "Runnymede" in



ST. ANDREW'S PARISH CHURCH, BETWEEN SANTEE AND CHARLESTON, S. C.



MIDDLETON PLACE ON THE ASHLEY RIVER, S. C.

passing and a stop made at old St. Andrew's Church one of the earliest colonial churches in the country. At Magnolia Gardens the azalias were in full bloom and words cannot describe the riot of color and the glory of the scene. The place covers about 7 acres and

includes a beautiful little lake crossed by a rustic bridge surrounded by cypresses and live oaks draped with silvery moss and magnolia trees in the shade of which grow the azalias and camelia japonicas.

Middleton Place is more formal but no



THE WEDGE, BUILT IN 1826 BY WILLIAM LUCAS, SANTEE, S. C.

less beautiful. Of it Amy Lowell said: "Step lightly down these terraces; they are records of a dream." In the days of LeNotre these grounds were laid out by a landscape architect, and it was on this place that the camelia japonica and the carnation were first grown in this country. From the steps of the old mansion, burned to the ground some sixty years ago, one looks across the terraces to the quiet river winding its way through the old rice fields.

But the crowning joy of this convention, which to all those who were in attendance became a memorable holiday, was a two-day excursion and house party on the South Santee River. By boat and automobile guests were taken 42 miles to the Santee Gun Club, formerly a noted rice plantation, given lunch under the trees, taken to visit the great cypress swamp, which is a heron reserve, and boating on the river. A demonstration was given of the old plantation industries by the negroes on the estate. In the early evening there was an oyster roast, and, gathered about the fire in the open, the negroes sang their spirituals. Later, the women of the party were taken to the several plantation homes for the night, the men remaining at the Gun Club. Sunday morning the party reassembled; visits were paid to the various plantation homes, and lunch served at Hampton, in the ball room of which Generals Charles Cotesworth Pinckney and Thomas Pinckney, their mother and sister, entertained George Washington at breakfast in 1791. In every particular the entertainment was complete, the hospitality perfect. On the return trip a stop was made at the little plantation church, St. James, established in colonial days, which was especially opened for the occasion and a brief afternoon service held. The charm and beauty of these old plantation homes is almost beyond description. They are in themselves works of art, and it is earnestly to be hoped that they will long be preserved as monuments to the taste and culture of the early settlers in America and as inspiration for future builders.

Mention should be made also, in this connection, of a very delightful tea given by the Carolina Art Association to the secretary of the American Federation of Arts on the afternoon of April 5.

In revolutionary times and in the early

part of the nineteenth century Charleston was one of the chief art centers of America, and the spirit of art is very much alive there today, as then. In the City Hall are a number of very notable works by early American portrait painters, among which may be mentioned a full-length portrait of Washington by Trumbull and a portrait by Fraser of General Moultrie. In the Gibbes Memorial Gallery there is a beautiful miniature of Fraser by himself. In many of the Charleston homes are exquisite miniatures by Malbone and Allston, as well as oil portraits by eminent early American painters.

At the Charleston Museum at the time of the meeting a small but notable group of water colors of Charleston by Alice Huger Smith was on view, and at the Gibbes Memorial Art Gallery there was to be seen a collection of paintings of Charleston and other places by members of the Charleston Sketch Club—excellent works. Of noteworthy interest and merit were the pictorial backgrounds of two groups—herons and shore birds at the Charleston Museum, painted by Mrs. T. Gadstone King, of Charleston, comparable with the best work of this sort that has been done anywhere.

No wonder that Charleston is becoming a popular resort for artists, with its background of history and art, its preservation of the best in American life, its enterprise and progressive spirit! Last year the Charleston Museum had an attendance of over fifty thousand, a world record for museum attendance in proportion to population.

The Cincinnati Museum Association opened on May 26 its Thirteenth Annual Exhibition of American Art, which will be shown throughout the summer. This collection includes original works by American artists not before publicly shown in Cincinnati, executed in any appropriate medium—painting, water color, pastel, black and white, mural decoration, sculpture, wood carving, architectural design, artistic pottery, etc. The Jury of Selection for the exhibition was composed of H. H. Wessel, C. J. Barnhorn, Paul Jones, Benjamin Miller, E. T. Hurley, Miss Emma Mendenhall, Miss Kate R. Miller, and Frank H. Myers.

A. F. A. NEWS

BY THE time this number of the AMERICAN MAGAZINE OF ART reaches our members and subscribers, the Fourteenth Annual Convention will be a thing of the past, and our president, Mr. Robert W. de Forest, will have returned from his Golden Wedding trip with Mrs. de Forest around the world. Unfortunately, this memorable trip will not be completed in time for him to attend the Convention. Writing the last of March from near Singapore, to Mr. Bixby, he expressed his regret that this was the case. "If it had merely been," he said, "a question of marrying a wife, I could have postponed the trip, but the date was fixed fifty years ago and does not admit of change"—an excuse which all will undoubtedly find valid. In a letter to the secretary of the Federation written at about the same time and place he said: "This trip is supremely interesting. Nothing short of *seeing* the East makes you realize that America and Europe do not cover the map and that the most beautiful thing created by the hand of man is in India and was built by Mohammedan and Hindu workmen."

Not being gifted with prophetic vision, no account can be given of the May Convention at this time, but the program, which we have reason to believe will be carried out as printed, is as follows:

May 23—9 a. m., Registration; 9.30 a. m. Opening Session. Address of Welcome—W. K. Bixby, President, City Art Museum of St. Louis, Vice-President of the American Federation of Arts; "The Use of a National Art Organization—Report"—Leila Mechlin, Secretary, American Federation of Arts; Treasurer's Report; "Propaganda for Art"—Laura Joy Hawley, Field Secretary, American Federation of Arts; "A Publicity Art Service"—Prof. Holmes Smith, Washington University; "The National Gallery of Art"—William H. Holmes, Director, National Gallery of Art; "International Representation in Art"—Homer Saint Gaudens, Director, Department of Fine Arts, Carnegie Institute. Afternoon session, 2 p. m.: "Music, Literature and Art"—

Mrs. Rose V. S. Berry, Chairman, Department of Fine Arts, General Federation of Women's Clubs; "The Art Association as a Channel for Constructive Recreation"—Dudley Crafts Watson, Director of the Milwaukee Art Institute; "Art Extension and the Better Community Movement"—Lorado Taft, President, Art Extension Committee of Illinois; "Art for the Farmer"—Carl J. Smalley; "Art and Banking"—Paul A. F. Walter, Vice-President, First National Bank, Santa Fe, N. M. 5 p. m.: Reception at the residence of Mr. and Mrs. W. K. Bixby. 8 p. m. to 11 p. m.: Reception at the City Art Museum.

May 24: Morning session—"Art in the Schools"—Jane Betsy Welling, Supervisor Art Training Department, State Normal School, Kalamazoo, Michigan; "The Present Need for Art Training in Colleges and its Application to After Life"—George C. Nimmons, Chairman, Committee on Public Appreciation of the Arts, American Institute of Architects; "Art and Industry"—C. R. Richards, Former Director, Cooper Union, New York; "Rural Life in American Art"—Dr. C. J. Galpin, U. S. Department of Agriculture; "The Meaning of Modernism"—Prof. Oscar B. Jacobson, the University of Oklahoma. Afternoon, 2 p. m.: Inspection of Art Galleries of Edward I. Mallinckrodt, Esq., and Edward A. Faust, Esq. 3.30 p. m.: Automobile Ride. 4.30 p. m.: Shaw Gardens. Dr. George T. Moore, Director, will receive the guests; tea in the gardens. 8.00 p. m.: Artists' Guild—Reception and Exhibition of pictures. 9.00 p. m.: Two short plays in the Guild's Little Theater; Buffet supper.

May 25: Morning session—City Planning. "Planning for Tomorrow"—John Lawrence Mauran, Past President, American Institute of Architects; "Beauty in Utility"—Harland Bartholomew, City Plan Engineer; "Landscape as an Integral Part of City Planning" and "Sculpture as a Civic Asset"—the latter by Cyrus J. Dallin; "The Improvement of Waterfronts," illustrated by stereopticon slides—Andrew Wright Crawford, Secretary, Fairmount Park Art Association, Secretary, Art Jury, Philadelphia. Afternoon session:

Left over business; Reports of Committees; Tentative Program for Ensuing Year; Election of Directors. 5 p. m.: Washington University; Demonstration of the Use of Autochrome Slides as Illustration for Lectures, by Prof. Holmes Smith. 7 p. m.: Banquet, Chase Hotel.

Preceding the Convention, that is, on the evening of the 22d, there will be a Conference Dinner on Art and Education, given under the auspices of the U. S. Bureau of Education, Department of the Interior. The programme is as follows: Chairman, Dr. William T. Bawden, Assistant to Commissioner. Topic, "Art as a Vocation." "The Meaning of art as a Vocation"—E. H. Wuerpel, Director, St. Louis School of Fine Arts, St. Louis, Mo.; "Qualifications for Success" (a) "Easel Painting, Mural Painting, Sculpture, Architecture"—Ralph Clarkson, Chicago, Ill.; (b) "Art as Related to Commerce and Industry"—G. R. Schaeffer, Advertising Manager, Marshall Field & Company, Chicago, Ill. "Making Future Artists and Designers"—Ellsworth Woodward, Director, Newcomb Memorial College, New Orleans, La.; General Discussion from the floor; Summary of the discussion—Charles A. Bennett, Editor, The Manual Arts Press, Peoria, Ill.

As we have had splendid cooperation from the St. Louis committee and good response from our chapters, there is every reason to believe that this Fourteenth Annual meeting of our Federation will be in every way a success.

On the afternoon of April 10 an informal tea was given by the Staff of the American Federation of Arts in their offices at the Octagon to M. Desvallieres and Mr. and Mrs. Homer Saint-Gaudens. M. Desvallieres is the distinguished representative from France on the Carnegie Institute's International Jury, and at that time, in company with Mr. and Mrs. Saint-Gaudens, visited Washington for the first time. The drawing room of the Octagon was for the time being changed from an office to a reception room, by pushing the desks back to the walls and having an abundance of spring blossoms as decoration. Mrs. Henry Marquand kindly presided at the tea table, and those most interested in art in Washington came to pay their respects

to the distinguished foreign visitor, thus emphasizing the oneness of art lovers and demonstrating the possibility of basing international understanding on a common footing of such love and ideals.

On the evening of April 12 the Secretary of the American Federation of Arts had the great privilege of witnessing the Spanish pageant given by the Department of Fine Arts of the University of Pennsylvania as one of the university's guests.

The American Federation of Arts was invited by the American Institute of Architects to participate in the pageant held in Washington on the evening of May 18 at the time of its Fifty-Sixth Annual Convention, an invitation extended to only a comparatively few allied associations. At the time of this pageant, and as the reason for it, the gold medal of the Institute was presented to Henry Bacon, architect of the Lincoln Memorial, the presentation being made just within the portals of the Memorial itself. This medal in 1909 was given to Mr. McKim and in 1911 to Mr. Post.

The pageant was made up of groups composing the Fine Arts, and craft and building organizations which participated in the work of executing the memorial building. It assembled at the conclusion of the convention dinner, held in a great pavilion or marquee at the east end of the lagoon, and proceeded in columns on each side toward the Memorial, each group carrying a banner symbolic in design, and all participants wearing costume.

NEW CHAPTERS

The following organizations have lately become affiliated as Chapters of the American Federation of Arts.

Salmagundi Club, New York, N. Y.
Mr. Walter Neumuller, Corresponding Secretary, 47 Fifth Avenue, New York, N. Y.

Art Department of History Club, Sioux Falls, Iowa. Miss S. Edna Jones, Chairman, Art Department, 120½ Phillips Ave., Sioux Falls, Iowa.

Music and Art Circle, Sutherland, Iowa.
Mrs. C. P. Jordan, Secretary, Sutherland, Iowa.

Cleveland Society of Artists, Cleveland, Ohio. Charles M. Lines, Secretary, 1827 Caldwell Avenue, Cleveland, Ohio.

Prosser Art Chapter, Prosser, Wash.
Mrs. S. F. Atwood, Secretary, Prosser,
Wash.

Dallas Art Association, Dallas, Tex.
Mrs. Florence M. Rogers, 5603 Swiss
Avenue, Dallas, Tex.

Cape Girardeau Art Dept., State Teachers
College, Cape Girardeau, Mo. Miss Marie
Carroll, Secretary, Cape Girardeau, Mo.

Menominee, Michigan. Mrs. D. G. Both-
well, President, 1403 Stephenson Street,
Menominee, Mich.

Arts and Crafts Society, Grove City, Pa.
Miss Gladys MacDunlap, "The Colonial,"
Grove City, Pa.

Saginaw Woman's Club, Saginaw, Mich.
Mrs. Frank L. Robinson, Chairman, 132
S. Washington Avenue, Saginaw, Mich.

Chicago—Palette and Chisel Club, Chi-
cago, Ill. Mr. James Topping, Secretary,
1012 N. Dearborn Street, Chicago, Ill.

State Teachers College, College Art
Dept., Springfield, Mo. Miss D. D. Weisel,
State Teachers College, College Art Dept.,
Springfield, Mo.

Greensburg College Club, Greensburg, Pa.
c/o The Misses Steckle Studios, 304 S.
Pennsylvania Ave., Greensburg, Pa.

Spokane Art Study Club, Spokane,
Wash. Mrs. Wesley H. DuBois, Secretary,
1021-10th Avenue, Spokane, Wash.

Nicholson Art League, Knoxville, Tenn.
Mrs. H. A. Baker, Secretary, 1014 E.
Maine Avenue, Knoxville, Tenn.

Quincy Arts Club, Quincy, Ill. Mrs. E.
G. Parker, President, 1550 Maine Street,
Quincy, Ill.

Stockton, California—Philomethan Club
(Art Section). Mrs. W. H. E. Leffler,
Chairman Art Section, Stockton, Calif.
Mrs. James Moy, Secretary, 922 North
Hunter Street, Stockton, Calif.

Fort Dodge Federation of Art, Fort
Dodge, Iowa. Miss Clara B. Dean, Secre-
tary, Box 64, 2400 10th Avenue, N., Fort
Dodge, Iowa.

Academy of Science and Letters, Sioux
City, Iowa. Dr. Charles E. Snyder, Secre-
tary, Academy of Science and Letters, Sioux
City, Iowa.

San Diego Art Guild, San Diego, Calif.
Miss Sarah E. Truax, Secretary, 3620
Fairmont Avenue, Eastern San Diego,
Calif.

Providence Water Color Club, Providence,

R. I. Mr. W. H. Drury, President, Para-
dise Road, Providence, R. I.

St. Louis Artists Guild, St. Louis, Mo.
Miss Grace F. Gooding, Secretary, 812
North Union Avenue, St. Louis, Mo.

State Teachers College, Maryville, Mo.
Miss Olive S. DeLuce, State Teachers
College, Maryville, Mo.

New York Society of Painters, New York,
N. Y. Miss Alethea H. Platt, Secretary,
939 Eighth Avenue, New York, N. Y.

Greensburg Girls Club, Greensburg, Pa.
Miss Beatrice Cooper, Secretary, 212 North
Main Street, Greensburg, Pa.

ITEMS

The Freer Gallery in Washington was
opened to the public on the 9th of May,
previous to which time for one week it was
opened by special invitation to the directors
of other galleries, collectors and art patrons.
A fuller, illustrated article on this unique
gallery will be published in a subsequent
issue of this magazine.

In the galleries of the Kansas City Art
Institute there was shown during April an
exhibition of work by Robert Vonnoh, N.A.,
Leopold Seyffert, A.N.A., and a group by the
late F. Hopkinson Smith. This exhibit
included thirty-one paintings by Mr. Von-
noh—portraits, landscapes and figures;
twenty-four oil paintings and thirty-six
charcoal heads by Leopold Seyffert; and
sixteen charcoal drawings and tempera
paintings by F. Hopkinson Smith.

The Art Institute held during May, in
cooperation with the Kansas City Chamber
of Commerce, an exhibition of Art in Indus-
try, with the object of informing the citizens
of the progress the city is making as a center
for manufacturing materials of a high artistic
standard.

The Trustees of the Ranger Fund have
presented to the Museum of the Rhode
Island School of Design a beautiful painting
by Guy C. Wiggins, entitled "The Quiet
Valley." This picture, which is a snow
scene, was purchased from the National
Academy's exhibition in New York last
autumn, where it was awarded the J. Francis
Murphy Memorial Prize and attracted con-
siderable attention and favorable criticism.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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BEAUTY IN LIFE

A NEW FIELD FOR THE ARTISTS OF TODAY

In a lecture on "The Emergence of an American School," Mr. Royal Cortissoz lamented lately that contemporary painters give so much time to painting still life and posed models and so little to the interpretation of contemporary life—the life about us. Pointing out the fact that our American painters constantly demonstrate beyond dispute their extraordinary facility and technical skill, he regretted that they were, as a rule, so fearful of ideas, so utterly visual in their interests and scope.

Without arguing this matter, let us consider it; let us look around us in one of our great contemporary exhibitions and see for ourselves whether or not the charge that is brought is true. We find portraits, landscapes, marines, still life, flowers, but very few genre, almost no interpretations of modern life, other than the incidental;

and yet most of our painters today are living not only among men but in cities where life is teeming. To be sure there are exceptions—Bellows and Sloan, Luks and Myers have painted and are painting glimpses of east side life, but even so we do not recall a single instance when the transcription had, aside from its artistic elements, any deep significance or relation to the life depicted. Susan Ricker Knox has given us recently a series of paintings of the emigrants at Ellis Island, but her pictures throw no light on the great unsolved problem of immigration, although they are admirably painted and engaging in quality. During the great war Joseph Pennell gave us some masterly lithographs of industrial enterprise, showing to the world the gigantic undertaking that was being carried on by the labor contingent—"War work" of a very real and all important character. Earlier he had shown us the "Wonder of Work" in his lithographs of the Panama Canal in process of construction. Gerrit Beneker during the war turned to the industrial field and has ever since been turning the eye of the people in this direction, serving as interpreter with no small success. That his latest activities have been in the field of illustration does not lessen his achievement. But who among contemporary painters is today interpreting life on the farm—American rural life? None that we can recall, unless it is Horatio Walker, who, as is well known, paints almost exclusively in Canada. Yet this life has its big significance, its picturesqueness, its element of universality.

Some may say that it is enough if our painters concern themselves solely with abstract beauty, and we have indeed no quarrel if they do. To add to the beauty which is in the world is indeed a noble achievement—a great beneficence, which entitles to perpetual gratitude and honor; but beauty in life is the most profound of all beauty, and it is this which our painters who are now so skillful, so well trained, so brilliantly adept, might interpret if they were capable of seeing deeply and understandingly, and were so disposed.

Here is a field for art which has not yet, even in the ages past, been greatly explored, and thereto, if we are not much mistaken, points the finger of progress.

NOTES

ART IN SAN FRANCISCO The James Franklin Ballard Collection of Oriental Rugs, which has been presented to the Metropolitan Museum

by Mr. Ballard, is now on exhibition at the San Francisco Museum of Art, Palace of Fine Arts, and is proving one of the most interesting exhibitions that San Francisco has ever seen. This is the last city in which the rugs will be shown before their permanent installation in the Metropolitan Museum. The rugs have come from three main sources—Persia, Asia Minor and the Caucasus, and present the history of weaving, covering a period of four hundred years.

The galleries are beautiful in their nobility and dignity, through the comparative coloristic installation, as worked out by Director J. Nilsen Laurvik. Each rug hangs in a panel, outlined in black, and the way in which they are arranged is stimulating to the imagination, as their extraordinary beauty is brought out through contrast and the character of the designs is strongly emphasized. This artistic installation has been particularly commented upon by both Mr. Ballard and Arthur Urbane Dilley, the lecturer at the Metropolitan Museum, and one of the world's greatest rug experts.

Mr. Dilley was brought to San Francisco in April for a lecture series extending over a period of three weeks. He talked twice daily in the galleries, and also gave illustrated lectures with colored art slides which comprise the greatest collection of its kind, depicting the history, in all its phases, on any one art ever made in this country. His lectures were a great success and were a revelation to the people of San Francisco, as he thoroughly expounded this little known and little understood subject. The exhibition opened on April 6.

The fourth of the Chamber Music recitals, given in the Co-related Arts Recital Hall, in the San Francisco Museum of Art, took place on April 13, with the Museum Ensemble, composed of Alexander Saslavsky, first violin and director, R. Mendelevitch, second violin, Emile Hahl, viola, Otto King, cello, and Miss Ada Clement, pianist. The programme offered modern Russian

music. These recitals have been given under the auspices of the Woman's Auxiliary of the Museum, and are a part of the plan and policy of the Museum to present the co-relation of the seven arts.

Two important compositions were given their first rendition in San Francisco, Vitezslav Novak's "Piano Quintet in A minor, Op. 12," and Alexander Gretchaninoff's "Trio in C minor, Op. 38."

It was announced in April that Arthur Upham Pope was appointed director of the Spreckels Museum, being erected in Lincoln Park, San Francisco, as a war memorial. Dr. Phyllis Ackerman was appointed assistant director. Mr. Pope is well known in San Francisco and got his first experience in museum work when Director Laurvik engaged him to make the catalogue of the Phoebe A. Hearst Loan Collection of Rugs.

Mr. and Mrs. A. B. Spreckels, who are the donors of this new museum to the city of San Francisco, made an offer early in this year to consolidate their museum with the San Francisco Museum of Art, but after careful consideration by the trustees the plan was found impracticable and the offer was not accepted. The Spreckels Museum will be opened early in 1924.

L. M. T.

"It is interesting to note,"

WHISTLERS IN CLEVELAND says a writer in the Bulletin of the Cleveland Museum of Art, "that practically every one of the great public collections of Whistler etchings in this country, which have done so much to influence and educate the public, has been based upon that of a large private collection." One such collection was on exhibition in the Cleveland Museum from February 18 to April 1. Through the generosity of Mr. and Mrs. Ralph King, some sixty-four etchings and fifteen lithographs, to use the exact figures, were given to the museum, while twenty-two etchings, forty-four lithographs and one sketch were lent by Mr. and Mrs. King, in addition to a most interesting collection of Whistler caricatures and etched portraits by his fellow-artists. This gift includes a number of Mortimer Menpes' etchings, the familiar Helleu and Baldini drypoints which Whistler himself never

liked, Joseph Pennell's etching of one of Whistler's London residences, and even Plowman's etching of the master's grave in a remote corner of London. One of the happiest features of the gift is that it covers Whistler's entire artistic career, so that the different periods of his art are well illustrated. Cleveland may well be proud that through the kindness and generosity of Mr. and Mrs. King it now has one of the half dozen great Whistler collections in the United States, and that the works of this master can be studied there as well, if not to better advantage, than in the British Museum.

THE ART
INSTITUTE
OF CHICAGO

During the month of May an exhibition of Applied Arts was held at the Art Institute under the auspices of the Institute and the Association of Arts and Industries. Among the most notable features of the exhibit was a group of remarkable silk brocades, made at the mills of Cheney Brothers, of South Manchester, Connecticut, three patterns of which have been selected by the French Government to become a permanent possession of the art museum at Lyon. Another unusual exhibit was that of weaving done by hand through the use of the card system, by Mary M. Atwater, of Montana, which included a number of belts woven in bright colors, the weaving following the methods used by Oriental weavers of many centuries ago.

In the Terrace galleries of the Art Institute an attractive exhibition of Japanese paintings and color prints was shown in April. The collection included some extremely rare examples of the best period of Japanese art, one of the rarest being a painting by Torii Kiyonaga, lent by Howard Mansfield, of New York. There were works by Shunman and Toyohiro, who excelled in the art of painting as well as print making, and a group, lent by the Cleveland Museum of Art, by Katsushika, Hokusai, and Kwaigetsudo. A group of six striking paintings of Japanese dancing girls in brilliant colorings, each painted in a gold ground, was contributed by Yamanaka and Company, of New York. Among other lenders were Mr. John D. Spaulding of Boston, Mr. S. Mori of Chicago, Mrs.

Chauncey J. Blair, and Mr. Charles B. Hoyt of New York.

Another interesting exhibition to be seen at the Art Institute in May was the annual exhibition of the Chicago architects, which showed a marked increase in the decorative quality of the work of the architects. Among other models shown was that of the new Chicago Temple building, in which was revealed the tendency to build beauty into buildings rather than to merely erect structures for utilitarian purposes.

An increasing interest is being shown by the various clubs and individuals in the city in the installation of a Children's Room in the Art Institute. Many generous donations have been and are being received for this purpose, the total subscription to date being \$3,200.00.

The Third International Exhibition of Water Colors, which closed at the Art Institute on April 23, proved highly successful in the matter of sales. Thirty-seven of the paintings were sold, the majority of them being the work of American artists.

A most delightful exhibition of paintings, about seventy in number, by Emil Carlsen was held in the Corcoran

Gallery of Art in Washington, April 3 to May 15. This exhibition comprised marines, landscape, still life and a few portraits, and constituted the most comprehensive showing of Mr. Carlsen's work ever made.

At the Albright Art Gallery, Buffalo, under the auspices of the Buffalo Fine Arts Academy, the Seventeenth Annual Exhibition of Selected Paintings and Small Bronzes by American artists opened on the afternoon of April 8.

Among notable one-man exhibitions held in New York this spring was an exhibition of Portraits and Night Scenes by Orlando Rouland; and a collection of Decorative Orchid Panels by Felicie Waldo Howell, in frames designed and executed by Brainerd B. Thresher, who also showed a group of carved wood screens. The paintings were from sketches made last summer at the estate of Mr. Burrage, Orchidville, Beverly Farms, Massachusetts. Mr. Thresher, who has amused himself in making jewelry and metal work but only recently begun working in wood, carried out orchid motives in his



EARLY WINTER

PAUL KING

AWARDED THE FIRST ALTMAN PRIZE, NATIONAL ACADEMY OF DESIGN

frames with exceptional skill and decorative feeling.

At the galleries of M. Knoedler and Company in April was shown a new work in sculpture by Daniel Chester French, a group in marble entitled, "The Sons of God Saw the Daughters of Men That They Were Fair." At the same time there was shown in this gallery a collection of portrait reliefs in wax by Ethel Mundy.

The Allied Artists of America held their Tenth Annual Exhibition in the Fine Arts Galleries from April 21 to May 12, and at the Museum of Natural History the Ceramic Society of Greater New York exhibited Decorated China and Textiles from April 17 to 27.

NOTES FROM THE First Exhibition of Water Colors, which opened at Milan in the Palazzo della Permente on April 14, makes a new and very interesting departure

in the development of modern Italian art. Hitherto it may be considered that water color in Italy, although it has attained very high success in the hands of individual artists such as Paolo Sala, Onerato Carlandi, Nardi and others has taken—and perhaps still takes—quite a secondary position to that of oil painting, and is even still considered by many as a more or less amateur display. The aim of this exhibition, which it is to be hoped may continue on the same lines, is to develop this branch of art in Italy into something which on its own lines can hold an equal place beside oil or fresco painting; for there can be no doubt that with water color, if properly handled, results can be obtained both in figure and landscape work of incomparable beauty.

The first floor of this exhibition, which is given to the Italians, itself justifies the display by work of considerable achievement. A group of Roman artists, including Dante Ricci and Schiffl, suggests the influence of



SAN MARCO, VENICE

A WATER COLOR BY PAOLA SALA

Onerato Carlandi very markedly in the drawings of Anavitti. Very remarkable in their glowing color is the group of five paintings by the Tuscan artist, Plinio Nomellini; and an effective contrast to these is to be found in the sombre splendor of palaces and canals of his native city by the Venetian artist, Miti Zanetti. Fratino handles boldly an architectural subject in his "Fantasia Barocca"; while one of the most remarkable paintings of the exhibition is the magnificent rendering of the interior of St. Mark's Basilica with its subdued golden splendor by the veteran president, Comm., Paolo Sala. Landscape is in the hands of Emilio Borsa, Renzo Weiss, Galli, Beltrami, these two last introducing buildings and figures to good effect; while among the figure work the five paintings by Vincenzo Irolli claim

a front place through their marvelous technique giving an effect which equals and almost surpasses that of oil painting in richness and depth of color.

The British Section, under the patronage of Queen Mary, has a fine room to itself on the first floor and has met with the enthusiastic approval of Italian critics. The place of honor on the center wall is occupied by the fine drawing of "Le Puy, France," by Sir H. Hughes Stanton, R. A., P. R. W. S., who is the president of the British Section; while on the two side walls the central place is taken by "The Bull Fight" of the vice-president, W. R. Russell Flint, A. R. W. S., and the fine marine painting of Hely Smith, R. B. A. Around these are grouped the drawings sent by H. S. Tuke, R. A., George Clausen, F. Spence, Cecil

Hunt, Percy Lancaster, Anna Airy, Bridget Keir, Eva Savory, Selwyn Brinton, A. T. Nowell and others, and it may be noted that the work of Reginald Smith, William T. Wood ("Twilight and Silence"), Thorne Waite ("The Hay Makers") and Moffatt Lindner has aroused special interest among Italian visitors.

Other foreign sections to be noted are those of Belgium, Czecho-Slovakia, Switzerland and Holland.

The exhibition itself, and especially the British Section, has been very favorably received by the Italian public and press. The *Corriere della Sera*, the leading daily of northern Italy, wrote on the opening day of this exhibition: "The foreign exhibits, even though containing some names of international fame, are none the less, as a whole, somewhat scanty. But anyone who considers the difficulties still existing which keep away strangers from our exhibitions, and again who considers this display as the beginning of an undertaking designed to develop with time, can hardly be surprised at this fact. And besides this, it would suffice to mention the notable British participation, due to the efforts and energy of the English delegate, Mr. Selwyn Brinton, to establish the importance of the foreign sections. All those gifts of delicacy, fluidity, elegance, transparency, in one word of purity of style, which are distinctive of English water color are to be found again in the best examples of this group; and the public will admire these in the large and dignified landscape by Hughes Stanton; in the brilliant 'Corrida' of Russell Flint, in those diaphanous water colors, painted 'a goccia,' of Moffatt Lindner; in the beautiful 'Find' of Hely Smith, and in the work of Simpson, Cecil Hunt, Clausen, Scott Tukey, Selwyn Brinton, Savory and Lancaster."

S. B.

A DIS-
TINGUISHED
VENEZUELAN
ARTIST

An interesting article by Dr. Guillermo A. Sherwell, acting secretary of the United States section of the Inter-American High Commission, appeared in the April Bulletin of the Pan American Union, on the Venezuelan artist, Tito Salas. In this article Dr. Sherwell says: "Tito Salas is undoubtedly the greatest living painter of

Venezuela, and one of the greatest of the present time. His 'Triptico boliviano' has been succeeded by paintings which show greater perfection of technique, a more perfect mastery of color, and a greater maturity and serenity of inspiration. Tito Salas is still young, and he has already attained the glory of the great masters. The completion of his latest painting, 'The Battle of Araure,' gives us an opportunity to describe briefly some of his works done after the 'Triptico.' It has been our privilege to see several of these paintings, and it has been a source of wonder to us that here in the United States, where there are so many rich patrons of art, nobody has thought of organizing an exhibition of these splendid pictures."

The article was delightfully illustrated by a number of reproductions of this artist's works, among them "La Emigracion," a painting depicting one of the most striking episodes in the war of independence of Venezuela; "El Perdon en Bretana," showing a peasant scene in Brittany; "El Milagro—Castilla," which was exhibited in the Salon de Paris in 1913; "La Capea en Castilla"; "Procession en Castilla," purchased by the French Government for the Luxembourg; "La San Genaro," an attractive portrayal of a peasant dance, owned by the Club Venezuela of Caracas; "La Juerga en Sevilla," exhibited in the Paris Salon in 1908; "Fiesta en Bretana," and "The Battle of Araure," mentioned above, which represents a historical charge of cavalry led by General Bolivar. All of these paintings appear to be very Spanish in flavor and not a little suggestive of the work of Sorolla.

In the recently published MUSIC IN THE report of the American ACADEMY IN Rome a most interesting account is given by Prof. Felix Lamond, professor of musical composition, of the development and activities of this newly established department. It is in part as follows:

On October 31, 1921, a national jury consisting of Richard Aldrich, John A. Carpenter, Walter Damrosch, W. J. Henderson, Walter R. Spalding, and Owen Wister met and unanimously appointed Leo Sowerby, of Chicago, first Fellow in Music.

On November 1, 1921, an open competition for American-born citizens was held with the result that Howard H. Hanson of San Jose, California, was awarded the Frederic A. Juilliard Fellowship, the jury being as aforesaid. A second competition was held on May 1, 1922, when Randall Thompson of Harvard University was elected Walter Damrosch Fellow. This election completed the number of Fellows, and henceforth three men will be in residence.

* * * *

The period of travel commenced in June, 1922. The first stop was made at Venice where the arrangement of classes and plan of study of the Accademia Marcello were explained to us by the Director. We then journeyed to Vienna. The opera season was over, but some notable concerts were heard.

From Vienna we went to Salzburg to attend the International Chamber Music Festival. This festival will certainly come to be regarded as historic. For the first time since the war, several hundred composers, musicians, artists and critics of nearly every European country came together for the purpose of exchange of information and listening to new music. All found a common ground in their art at Salzburg. New compositions were played at seven concerts by composers of eleven countries, and it is gratifying to relate that America was represented by Leo Sowerby's new sonata for violin and piano. It was played by Mr. Sowerby and Signor Corti, and most enthusiastically received, the performer's being recalled three times. After the Chamber Music Festival, there was a two weeks' Mozart revival at the Mozarteum, where some of his operas and orchestral works were performed.

A short visit was made to the Munich Music Festival, where fine performances of Wagner's operas took place.

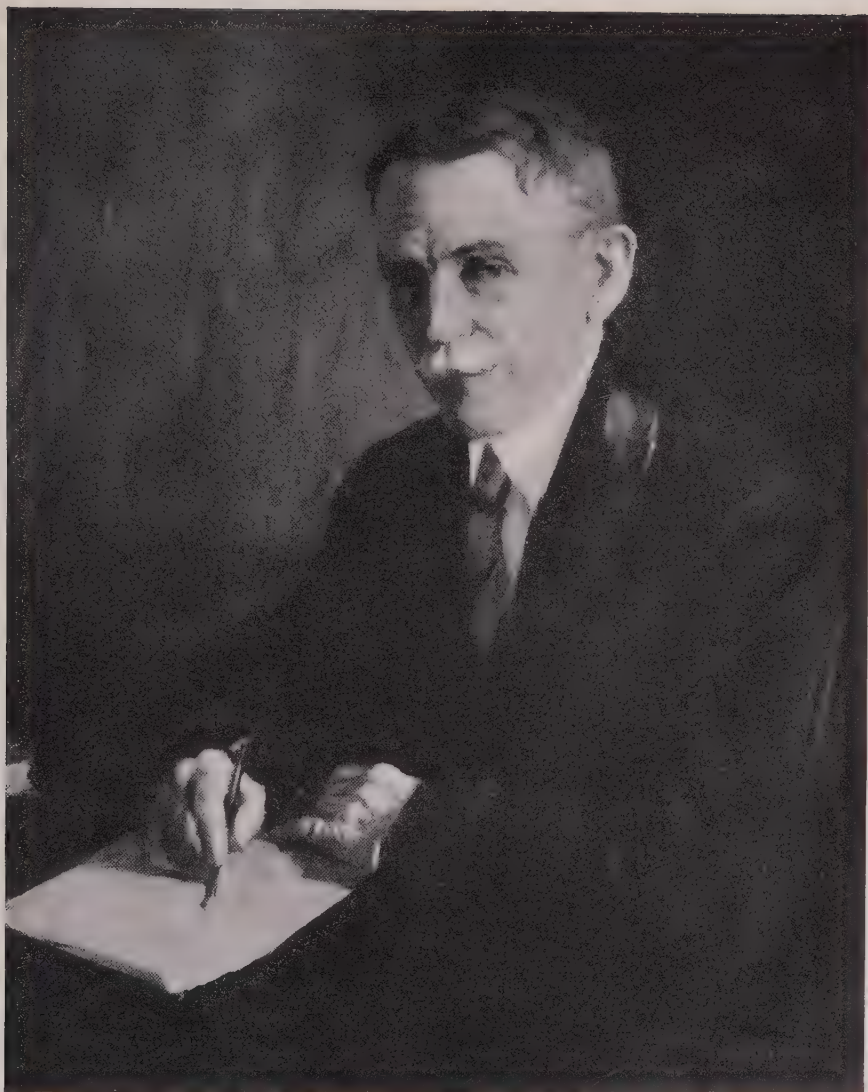
Glastonbury was the first place visited in England. Here there was a three weeks' festival arranged for the purpose of encouraging the composition of English opera. An opera "Alcesteia" with English words, music by Rutland Boughton, was given under the composer's direction. A considerable amount of knowledge was obtained

as the result of this visit, both as to music and stage technic. Simple stage settings were the rule at all the performances, and the excellent results obtained were duly noted.

The Gloucester Festival early in September was the next event. The occasion was a memorable one, as modern English composers were fully recognized for the first time at a really representative gathering. Four young Englishmen had composed works specially for this festival, and they rehearsed and conducted performances of their symphonic and choral works in the great cathedral. These works showed great originality, and a decided departure from the slavish imitation of German music which has retarded English composition during the past century. We were present at all rehearsals and performances, and had the advantage of discussion with the above mentioned composers. All were enthusiastic about our Prix de Rome. The work of the great chorus made a profound impression, especially in "Elijah" and "Messiah"; mention must also be made of Sir Edward Elgar's "Apostles" and "Kingdom," both of which the composer rehearsed and conducted in a building eminently fitted for oratorio. At our interview with Sir Edward, he promised us a visit on his return to Rome. Apropos of Rome as a productive center, he spoke in enthusiastic terms and told us that his First Symphony was composed just outside the Porta San Pancrazio.

As in the case of the French Prix de Rome, a specified amount of original work is required each year. During the past year Leo Sowerby has composed a sonata for piano and violin, a ballade for two pianos and orchestra, two pieces for piano and violin, and a set of five piano pieces. Howard Hanson has composed and orchestrated a complete important work, "Scandinavian Symphony," in E Minor.

In my opinion the department has fulfilled the expectations and justified its inception; the amount and quality of the year's work prove this. The Fellows are agreed that Rome is an inspiration for the creative artist. The opportunity for uninterrupted work and freedom from teaching have also been of the greatest benefit.



PORTRAIT OF HARRY STILLWELL EDWARDS

NICHOLAS R. BREWER

PURCHASED BY THE ART ASSOCIATION OF MACON, GEORGIA

A NOTABLE
EXHIBITION
IN MACON,
GEORGIA

The Art Association of Macon, Georgia, has recently purchased for its permanent collection a portrait by Nicholas R. Brewer of Harry Stillwell Edwards, the well-

Macon. The purchase is the result of a very successful exhibition of Mr. Brewer's work which was held in Macon during February under the auspices of the Art Association, attracting not only an unusually large number of visitors but several purchasers. On the last Sunday that the exhibition was shown the attendance was over a thousand, which, in proportion to

known author of "Mars' Chan's Freedom," "Eneas Africanus," and other delightful negro stories, who is himself a native of



THE TRANSFIGURATION, PAINTED BY GEORGE M. STONE OF TOPEKA, KANSAS

FOR THE PROTESTANT EPISCOPAL CATHEDRAL OF LARAMIE, WYOMING

the population of the town, was an exceedingly gratifying number. Mr. Brewer was in Macon during the exhibition period and delivered six lectures of an educational character, which did much to stimulate interest in and appreciation of the paintings. Four landscapes were purchased and orders taken for seven portraits, with the commissions from which the Art Association was enabled to make half payment on the portrait of Mr. Edwards.

This was one of a number of notable exhibitions held in Macon this season under the auspices of the Art Association, which each year is extending its field of usefulness. Largely through its efforts, Macon is growing in art consciousness and is now looking to the time when it will have an Art Museum of its own.

LITTLE
CHURCHES

There is a Church Art Committee in the Episcopal Diocese of Colorado, the purpose of which is to lend assistance to congregations desiring to build churches or to beautify the churches in

which they are worshipping. As an essential part of the work the Commission has got out a pamphlet entitled "Little Churches," which gives six designs in perspective with their ground plans and future extension with suggestions for right furnishings and for the development of the grounds. These plans, made by Colorado architects of standing, call for at least 100 by 125 feet of land on a corner site, the edifice to have a seating capacity of seventy-five and be capable of enlargement, the cost of the buildings to be from \$4,000 to \$8,000. The plan may be ordered direct from the architect or from the Commission and a fixed and very moderate charge is announced. To the book Ralph Adams Cram has contributed a brief chapter on stained glass. There are letters by the Rev. W. J. Dixon, Canon of Trinity Cathedral, Phoenix, Arizona, and from the Reverend George F. Marlowe of Boston in reference to the architecture of little churches and the need for improvement. Finally there is an editorial on "The Holiness of Beauty for the Village Pastor" by Vachel Lindsay,

who urges that each village "be made lovely, transcendently so, for the glory of the Lord." In a foreword, George W. Eggers, under whose direction the pamphlet was printed, calls attention to the fact that the designers of these little churches have given their services con amore addressing themselves to the task of producing buildings whose quiet influence would ennoble the communities in which they stand.

A new society of artists has been organized in Chicago, with Lorado Taft as president, John F. Stacy as vice-president, and Carl R. Krafft as secretary and treasurer. The name of the society is "The Painters and Sculptors of Chicago," and it is the result of a split in the ranks of the Chicago Society of Artists which occurred in the course of the 1923 exhibit of the Artists of Chicago and Vicinity, when Modernists dominated the jury. This new society represents the conservative element and has adopted as its motto, "mens sana," with the object of encouraging the best standards of craftsmanship, cultivating high ideals, and developing American art along the best lines. It has a membership of approximately fifty artists, among whom may be mentioned Leopold Seyffert, Ralph Clarkson, Irma Kohn, Albin Polasek, Nellie V. Walker, and many others of note.

Mr. Carl R. Krafft, the secretary of the new society, exhibited during April a group of twenty paintings, mainly scenes in the Ozark Mountains, at the galleries of Arthur Ackerman & Son, Inc. This exhibition was under the personal direction of Thomas Whipple Dunbar and was one of the most successful of the season. Mr. Krafft is the recipient of several awards and has frequently exhibited at the Chicago Art Institute, the Pennsylvania Academy, the National Academy, and the Carnegie Institute in Pittsburgh.

Announcement has been made by the Art Institute that Charles Fabens Kelly, of the Fine Arts Department of Ohio State University, who has accepted the appointments of assistant to the director and of curator of Oriental arts at the Institute, will assume his new duties June 15. Mr. Kelly is a graduate of Harvard University,

has been a member of the faculty of the University of Illinois, and is the author of several books on art subjects.

AN ART MUSEUM FOR HOUSTON Construction work has begun on an art museum for Houston, Texas, which has been sponsored by the Houston Art League. Breaking of ground for the building was marked with addresses by officers of the Houston Art League, city officials, and artists of Houston. The first shovelful of dirt was moved by Mrs. H. B. Fall, president of the Art League, who declared that she "believed the Houston Art Museum will stand as a symbol of law, order and progress for Houston and for the whole southwest."

Work on the first unit of the building (of which there will eventually be four) may be completed during the summer. The museum building was designed by William Ward Watkin, head of the architectural department of Rice Institute, and Ralph Adams Cram, designer of the institute buildings.

The Houston Art League was organized some twenty-two years ago by a small group of men and women in the town, and, though chartered at that time without capital stock, it now owns paintings, art objects, stained glass, etc., amounting in value to \$30,000. For a number of years the League has been vitally and actively interested in introducing and encouraging the study and appreciation of art and the crafts in the public schools of the city, and has secured from time to time national and international artists to lecture; it has likewise sponsored the exhibition of paintings and art collections and has expended for pictures in the public schools of Houston, during the years of its active work, the sum of \$25,000.00. Furthermore, through the direct efforts of the League, the state laws have been amended, exempting from taxation all art museums in Texas. In addition to the founding of the Art Museum, the League has as its purpose the establishment of an Art Center, the architectural development of the city in harmony with its various prominent public buildings, and in general to uphold a high standard of art appreciation among the people of the community.

Mrs. Fall, the president of the League, is

also chairman of the Fine Arts Department of the Texas Federation of Women's Clubs and has made a survey of the art treasures in Texas, which will be used as a reference by those seeking information along these lines.

ART IN A group of four notable
BALTIMORE exhibitions opened at the
Baltimore Museum of Art
on the evening of April 10,

when a reception was held in cooperation with the Baltimore Friends of Art. These special exhibits remained on view through May 5.

The main picture gallery was devoted to twenty-four paintings by Gari Melchers. These included the "Fencing Master," from the Detroit Institute of Arts; "Married," lent by the Minneapolis Institute of Arts; "Maternity," from the Corcoran Gallery of Art; and "The Smithy," from the Duncan Phillips Gallery, both in Washington; "My Garden," lent by the Butler Art Institute of Youngstown, Ohio; "The Skaters," from the Pennsylvania Academy of the Fine Arts; "The Unpretentious Garden," which belongs to the Telfair Academy at Savannah, Georgia; and "The Wedding," from the Albright Art Gallery in Buffalo, N. Y. Many private collectors also lent excellent examples. In connection with this exhibition an interesting illustrated lecture on "Gari Melchers—His Life Work" was delivered on the evening of April 12 by Dr. Christian Brinton, the well-known art writer.

Sculpture by the great French master, Auguste Rodin, filled the Sculpture Court. There were heads and full-length figures in marble, bronze and terracotta, and a number of drawings. This collection was assembled by Joseph Brummer, and the catalogue, when shown in his New York Galleries, stated: "What we have before us in the present exhibition are not vague hints from an appreciator of certain qualities in art and nature, but the realizations of one who in every piece, as much as in the ensemble of his long lifework, carried out the robust ideal that was in him."

An exhibition of Flower Paintings and Garden Pictures, assembled by the American Federation of Arts with the cooperation of the Garden Club of America, was installed

in Gallery A. These pictures were by some of the foremost artists of today and included the Baltimore painters, Alice Worthington Ball, Everett L. Bryant, and Maude Drein Bryant; other painters represented were Colin Campbell Cooper, Charles C. Curran, Ben Foster, Philip Hale, Maude M. Mason, Ernest Peixotto, Helen Turner. Flower painting has lately come back into vogue, and some of the best work in contemporary exhibitions is in this field.

The Print Room was devoted exclusively to etchings, dry points and lithographs by Whistler. These were lent from the Thomas Harrison Garrett Collections, temporarily in the Library of Congress at Washington; the Conrad Collection, which belongs to the City of Baltimore; the Lucas Collection, owned by the Maryland Institute; and the private collections of Mr. Michael S. Baer, Mr. Charles H. Koppelman, General Lawrason Riggs, and Mrs. H. Barton Jacobs.

A Memorial Exhibition of paintings by the late Prof. S. Edwin Whiteman was shown in the galleries of the Peabody Institute from April 12 to May 1. Mr. Whiteman was a native of Philadelphia, where he studied for some years, after which he went to Paris and studied under Lefebvre, Boulanger, Benjamin Constant, and at the Ecole des Beaux Arts. He exhibited at the "Salon" seven successive seasons and in 1889 received the Honorable Mention. He then returned to the United States and became the director of the Art Department of Johns Hopkins University. He exhibited at the National Academy of Design, New York; at the Boston Art Club, the Carnegie Institute, Pittsburgh, and the Pennsylvania Academy of the Fine Arts, his work invariably winning high commendation.

ART IN The Detroit Institute of
DETROIT Arts has recently received
as a gift from Mr. George

G. Booth a series of six stained glass panels, of Swiss origin, representative of the work which was extensively practiced and reached its greatest technical excellence in Switzerland in the sixteenth century. These are: "A glass of the Swiss citizen, Stockli, 1589"; "A round glass of

the town of Brugg," "A glass with the coat of arms of the family Scherer"; "A glass with three coats of arms, by Felix Lindt-mayer, Jr., from 'Shaffhausen,' dated 1559"; "A very fine glass of the town of Steckborn, by Wolfgang Spengler"; and a large fine glass in the middle of which is a coat of arms with half a lion. These panels are particularly brilliant in color, and notable on account of their skillful craftsmanship—a very valuable addition to the museum's collections.

Mr. Ralph H. Booth, the president of the Detroit Institute of Arts, has lately purchased from a Berlin collector a most important triptych, telling the story of the Prodigal Son, which he has lent to the institute for display. The author of the painting is not definitely known and has been the subject of much study and argument, but the work itself is considered a very valuable masterpiece, not only on account of its subject but because of its technique and the beauty of the colors. In describing it a writer in the Bulletin of the Institute says: "As a document of its time, as a naturalistic and dramatic picture of life, and as a decorative design of infinite sky, mysterious landscape, architecture and figures, it is a real treasure."

The Detroit Institute of Arts held during April and May its Ninth Annual Exhibition of Paintings by American artists.

ITEMS

On two evenings in April and May concerts of a strikingly different character were given at the Boston Museum of Fine Arts, the first by members of the Boston Symphony Orchestra under the leadership of Agide Jacchia; and the second by the Harvard Glee Club, of which Archibald C. Davison is director. On the evenings of the concerts the entire museum was open, free to the public, from seven until eleven o'clock.

The Brooklyn Society of Artists held its Seventh Annual Exhibition in the Pratt Institute Art Gallery, from April 17 to May 2, inclusive. The collection included sixty-two works by such well-known painters as George Pearce Ennis, George A. Traver,



MIDWINTER—A PAINTING BY
WILLIAM STEEPLE DAVIS

SEVENTH ANNUAL EXHIBITION, BROOKLYN SOCIETY OF
ARTISTS

George Laurence Nelson, Gustave Wiegand, William Steeple Davis, and many others. This society, of which Charles Vezin is president, has now fifty-six members.

A number of etchings by the British artist, E. Hesketh Hubbard, have recently been acquired by the Metropolitan Museum of Art. Mr. Hubbard is the founder of the Print Society, an international society of print makers and collectors, and has recently started, in conjunction with a fellow-artist, The Forest Press, a private press for publishing artistic color block prints designed by himself and other artists. He is a member of the Chicago Society of Etchers and the Print Makers of California and contributes regularly to the exhibitions of these societies, as well as those of the National Academy of Design. Mr. Hubbard is also an author. A second edition of his book, "On Making and Collecting Etchings," is appearing in England, while another book, "Sixty-Six Etchings," will be published immediately.

BOOK REVIEWS

THE STORY OF LEON BAKST'S LIFE, by Andre Levinson. The Alexander Kogan Publishing Company, Russian Art, Berlin. American Edition, Brentano's, New York. Limited to 250 copies. Price, \$60.

The story of Leon Bakst's life by Andre Levinson, a large quarto book, bound in vellum, with hinged back, is unquestionably one of the rarest examples of the bookmaking art which has appeared in many years. It is, furthermore, a monumental tribute to a great artist—a museum exhibit, preserving for posterity and making available to many the works of a modern master who has exerted a potent influence upon the art of his own day. So far as we can recall, few such tributes have been paid to artists who were still living. Let it not be thought for a moment, however, that the text of this volume is a long song of praise. The author undoubtedly holds the subject high in his esteem and has for his work and for himself deep admiration and reverence, but in telling the story of Bakst's life, Mr. Levinson has painted in words a marvelous picture of the environment in which Bakst's talent found development, and he introduces the reader to a wonderful coterie of brave spirits—men and women, though mostly men, of Russian birth or adoption who have had a great vision and have created a new world.

Notwithstanding the popularity of Russian art in the United States in recent years, the occasional exhibitions of works of Russian artists, the vogue of the Russian theater, the enjoyment of Russian music, there are comparatively few who are intimately acquainted with the history of the movement which has flowered so abundantly, and who will not find the record, as set forth in this sumptuous book, of enthralling interest. Mr. Levinson, as an introduction in his monumental work, says:

"In the book of fame, the name of Leon Bakst is writ large. Many a time and oft, illustrious critics have heralded his praises. In speaking today of the contribution made by Bakst, there is really nothing that one can add or improve upon. The inventory of his achievements has been completed; the unexampled influence which he never ceased to exercise has been rightly evaluated. Never-

theless, there remains a task which must not be neglected. Paris, to be sure, enthusiastically watched the development of his art; but for us, Russians, has been reserved the most thrilling experience of all—that of chronicling the unfolding of his genius. We have here the spectacle of a towering, unusual, self-revealing personality, and of a style that develops progressively and that blazes new ways after bitter struggles.

"More than that, in order to obtain a composite picture of his work, in order to arrive at a general estimate of the man, we must try to reproduce the intimate atmosphere of his artistic development, the material and intellectual surroundings which shaped his course.

"As a compatriot and contemporary of the master, I have, on the whole, breathed this same atmosphere. I have been an eyewitness of those earlier creations of his that mark an epoch in the history of Russian painting and of the Russian theater. This knowledge constitutes my qualification for attempting this biography. The latter would be incomplete unless his childhood and adolescence were also to be recalled. In so far as this period of his life is concerned, I am reporting Bakst's own words; with moderation I have supplied a running comment. Thus these pages present the first attempt at a story of Bakst's life."

This explains in a measure the merit of this book. None who had not breathed the same atmosphere as the master could possibly have re-created the atmosphere as Levinson has done, or related the life of the artist to the history of his time.

The first chapter, which is entitled "The Yellow Drawing Room," tells of Bakst's boyhood in Petrograd, where his home was on a narrow but very lively street, the very stones of which were silent witnesses of tragic fates which had descended upon the dwellers therein. The Yellow Drawing Room was in the home of his French grandfather—a room of gold and yellow, a haven and a heaven to the little boy brought up amid ugliness but inherently sensitive to beauty. His family went on Monday evenings to the opera, and he was permitted to sit up and hear the story upon their return. Long before he saw a play or an opera he had constructed his own little theater, invented his own puppet heroes, painted his own

scenery. He was a talented boy, but his artistic inclinations were not encouraged by his parents. Pestered by the youngster, his father sent several of his sketches to Paris. They were praised, and it was recommended that the boy be sent to the Academy of Fine Arts. Here Bakst found a training that clung to unchanged formulae, that was decadent, inert and lifeless. But here he came in touch with Seroff, who took a fancy to the red-haired young lad and who lent him real assistance.

Turned out of the Academy because of his revolutionary tendencies, which were in truth only excessive originality, he made, as Levinson explains, a wrong start, and gave his time for a while to painting rather pretty feminine portraits, courting success through feminine favor.

Then he met Alexander Benois, and the current of his life was changed. Benois was an intellectual leader. For many years he has been the most famous critic of Russia, and he gathered around him other rare spirits. Among the members of his club were Serge Diaghileff, who later was to be accounted among Bakst's most brilliant collaborators. The club set itself up as a supreme court, the chief business of which was to pull down the great, or at least to re-value them. Tchaikovsky, the composer, at first was their idol. The stage is set; the characters come and go. This club brought forth "Mir Iskousstva," the exponents of which it is said, saved Russian art today. Through the medium of this organization and its official publication, Diaghileff and Benois flung the doors wide open. Their editorial offices were the hot-house in which new ideas were hatched. A delightful description is given of how this was done, just what passed. The interesting and surprising thing is that, after running the gamut of extravagant revolt, the pendulum swung in the opposite direction, the creative artists became collectors, and the magazine turned ultra-conservative and devoted its pages to the art of the past.

Then comes an account of the turning to the theater—a fascinating story of Diaghileff's debut, of Bakst's first efforts—all this in the winter of 1900. Nothing could be more engaging than the story of Bakst's pilgrimage to Greece and of the tremendous

influence that it had upon his art. He did not go, Mr. Levinson says, "to say his prayer upon the Acropolis," to venerate the Attic serenity; therefore he visited the hot Argus and Mycenae, strolled to Crete, dreamed about Media, the sorceress, about the Minotaur, the monsters, the Titans, and was enormously shaken by his emotions. "Who knows," exclaims his biographer, "but that in such moments (when the wind blew hot and perfumed from the Orient) the call of the ancient Asiatic was distinctly awakened in this occidental Jew?" The painting "Terra Antiquus" was the immediate result and marked an epoch in the life of the artist, which was, Mr. Levinson says, "like the spiral, enlarging its circle as it ascended."

But why re-tell the story which Mr. Levinson tells with so much sympathy and understanding, a wonderful tale with now and then names which are strange sounding but have lately grown familiar. Pavlova, Nijinsky, Fokine, Stravinsky, are all brought in. Bakst made his real debut in Paris, as many know, in "Sheherazade." An excellent description is given of this brilliant achievement, the prestige of which is undiminished to the present day.

Bakst had the supreme gift that great masters possess, Mr. Levinson claims, of being concerned about the smallest button on a legging, at the same time that he was getting a whole army to the march, and certainly the illustrations in this great book amply testify to the truth of this statement, witnessing to a marvelous versatility and to that infinite capacity for taking pains which is rightly declared a part of genius. Many of the illustrations, which are for the most part in color, magnificent plates, are designs for costumes, reproduced, if we understand correctly, from the originals, either in the possession of the artist or at the Museum des Arts Decoratifs. Not a few, however, are of portrait drawings, being landscape paintings, the last of peculiar subjective interest, among which mention should be made of an exquisite study in gouache of Delphi. The portrait studies are beautifully drawn, extraordinarily characterful, charmingly sympathetic, especially those of the poet Andrei Bely; of a little boy "Z"; of the composer, Balakirev, and of Ida Rubenstein, the last in wash.

The story of Bakst's career as an artist flits from Petrograd to Paris, back to Petrograd, back to Paris, and finally to Petrograd, for in the spring of 1922, after a ten years' absence in France, under the impulse of piety, of tender homesickness, of family love, Bakst, the artist, returned of his own accord to his mother—Russia, whom the world seemed to have deserted in her extremity. In the last paragraph of this most notable and fascinating book the writer takes leave of his readers and descends into the audience in order with his readers "to await the rising of the curtain for the next act of the most beautiful of plays—the life of a grand and noble artist."

L. M.

THE SPIRIT OF AMERICAN SCULPTURE,
by Adeline Adams. Written for and published by the National Sculpture Society. Price, \$1.50.

This is a delightful little book of a size which can readily be put in one's pocket or hand bag, yet marvelously comprehensive and splendidly thought-provoking. Mrs. Adams' writings all have a distinction of style and charm peculiarly her own, and the National Sculpture Society is fortunate in having secured her as chronicler. In the preface she says: "Any survey of the spirit of American Sculpture must naturally take into account the body of American Sculptors. On the other hand, the outline here offered does not attempt the preposterous task of putting everyone in his place and thereby producing an unmannerly and unreliable "Who's Who in Sculpture?" Touching upon the old slur that our arts and letters are not distinctly American, she declares "Being distinctly American is not in itself a merit. The distinctly American voice, for example, has not yet been hailed as the international model. Give our sculpture time for still further expression and it will become as distinctive American as need be." Drawing attention to the occasion for which this modest book was written, the opening of the National Sculpture Society's exhibition under the auspices and in the neighborhood of a distinguished group of learned societies at 156th Street and Broadway, New York, she affirms that "such an occasion invites rejoicing rather than lamentation and explains that for this reason little is said in the several

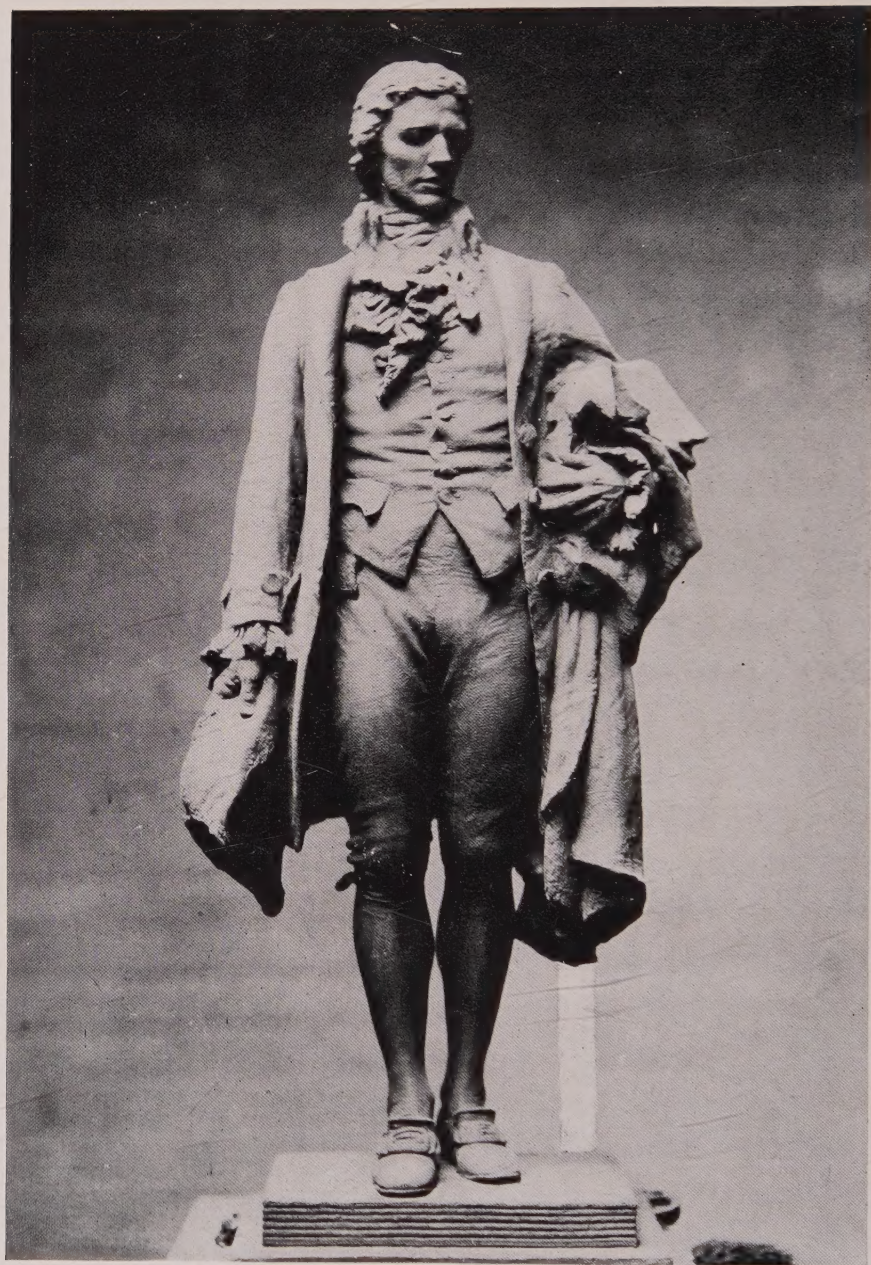
chapters of commercialism, of mechanistic tendencies, of unhappy professional rivalries, of mistaken ultra-modernism, or of other burdens or bugaboos that hamper the spirit of American sculpture."

In chapter one, Mrs. Patience Wright, the first American sculptor or sculptress, is made to speak the prologue; chapter two deals with "Our blithe beginning days"; chapter three tells of three leaders, John Quincy Adams Ward, Augustus Saint-Gaudens, and Daniel Chester French, and of the moral earnestness of our art; then come chapters on exposition and collaborations, the statue, the bust and the ideal figure; our equestrian statues; the art of relief, garden sculpture and ornament, small bronzes and great crafts; the National Sculpture Society, and finally, "Influences, going and coming," a kind of epilogue, a delightful summing up of the whole, an outward looking glimpse of the future. Quoting Horace she says, "What hourly to avoid is known by none"; and adds "What hourly to accept is our modern question." In conclusion she refers to Saint-Gaudens' last words to the effect that "any effort to do a thing as well as it can be done, regardless of mercenary motives, tends to the elevation of the human mind."

The committee under whose auspices the work was published has inserted a note, following the preface, in appreciation of the great contribution of Herbert Adams, the writer's husband (whose works naturally she does not mention), a tribute most justly deserved and for which friends of art as well as of Herbert Adams will be grateful.

CATALOGUE, EXHIBITION OF AMERICAN SCULPTURE. National Sculpture Society, New York, 1923. Price, \$2.50.

This beautiful catalogue of the comprehensive exhibition of American sculpture, which opened in New York on April 12 and is to continue until August, is a valuable contribution to the history of sculpture in America, containing not only a list of the eight hundred exhibits but biographical data of all the sculptors represented and full-page illustrations of many of the most noteworthy works. It is a thick book of approximately 375 pages.



ALEXANDER HAMILTON

STATUE IN BRONZE

BY

JAMES EARLE FRAZER

UNVEILED MAY 17, 1923

WASHINGTON, D. C.